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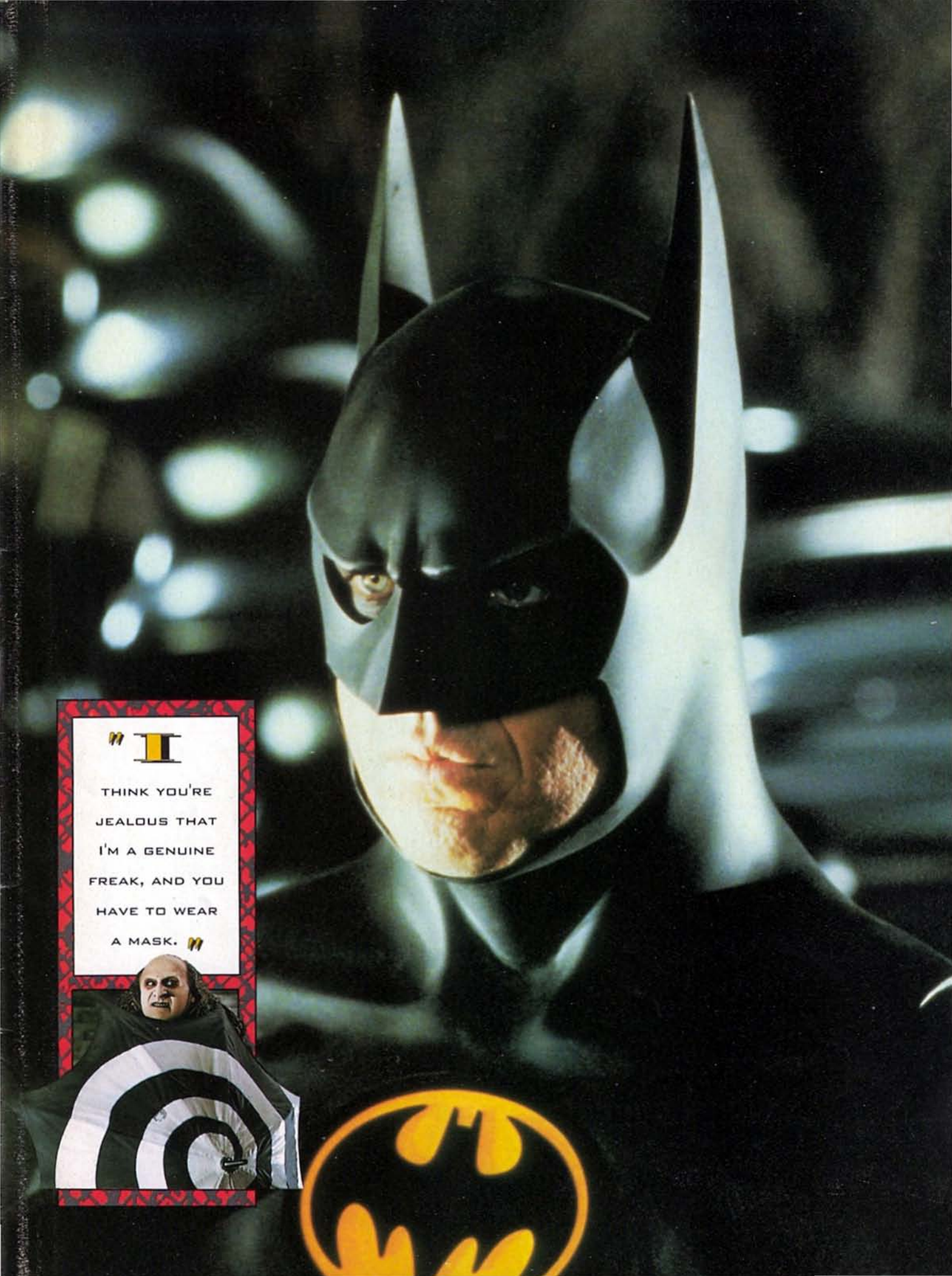
"I THINK YOU'RE JEALOUS THAT I'M A GENUINE FREAK, AND YOU HAVE TO WEAR A MASK."

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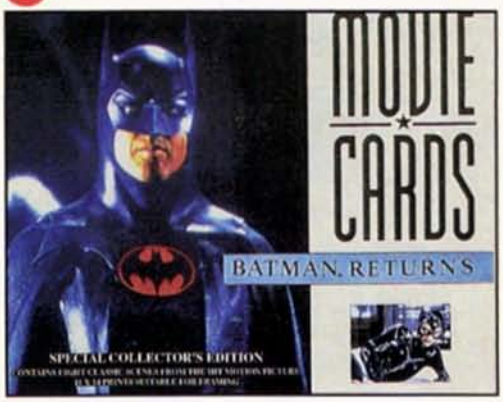

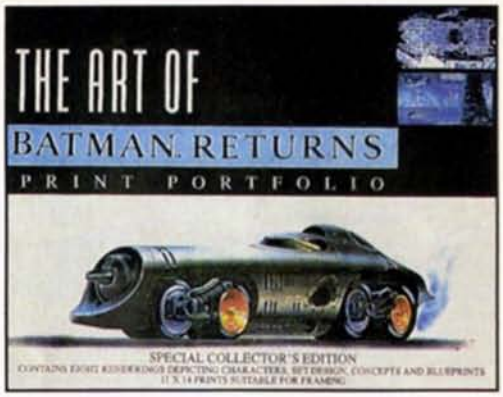

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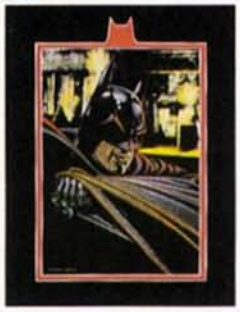

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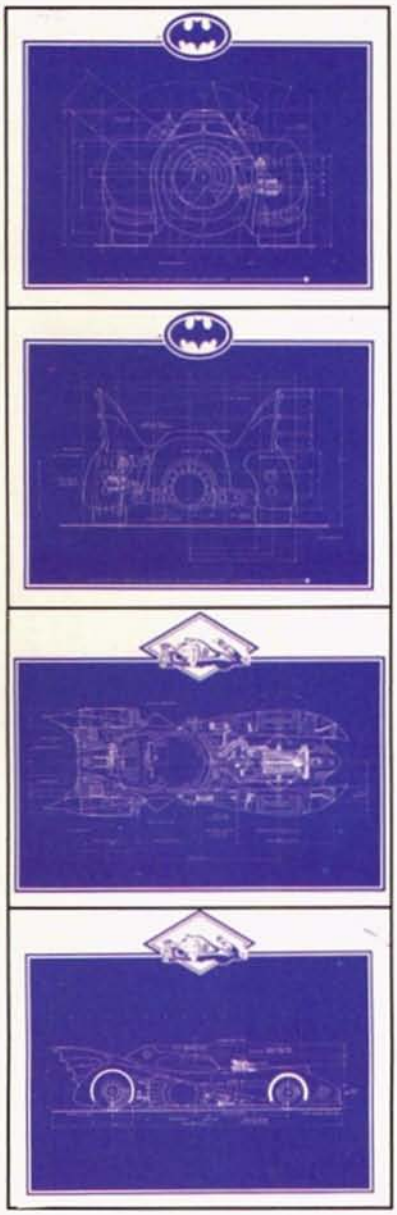

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INSIDE

BATMAN RETURNS

INTRODUCTION

Taking a long-established character from one medium to another is a lot like translating a poem. Render the verse exactly, word-for-word, and the end result is usually gibberish. The trick is to absolutely understand the source material and then *recreate* it in the new idiom. A good translator must be almost as much an artist as the original poet—at least, he must be as adept in his language as the original was in his—and have the insight and analytical mind of a fine critic besides.

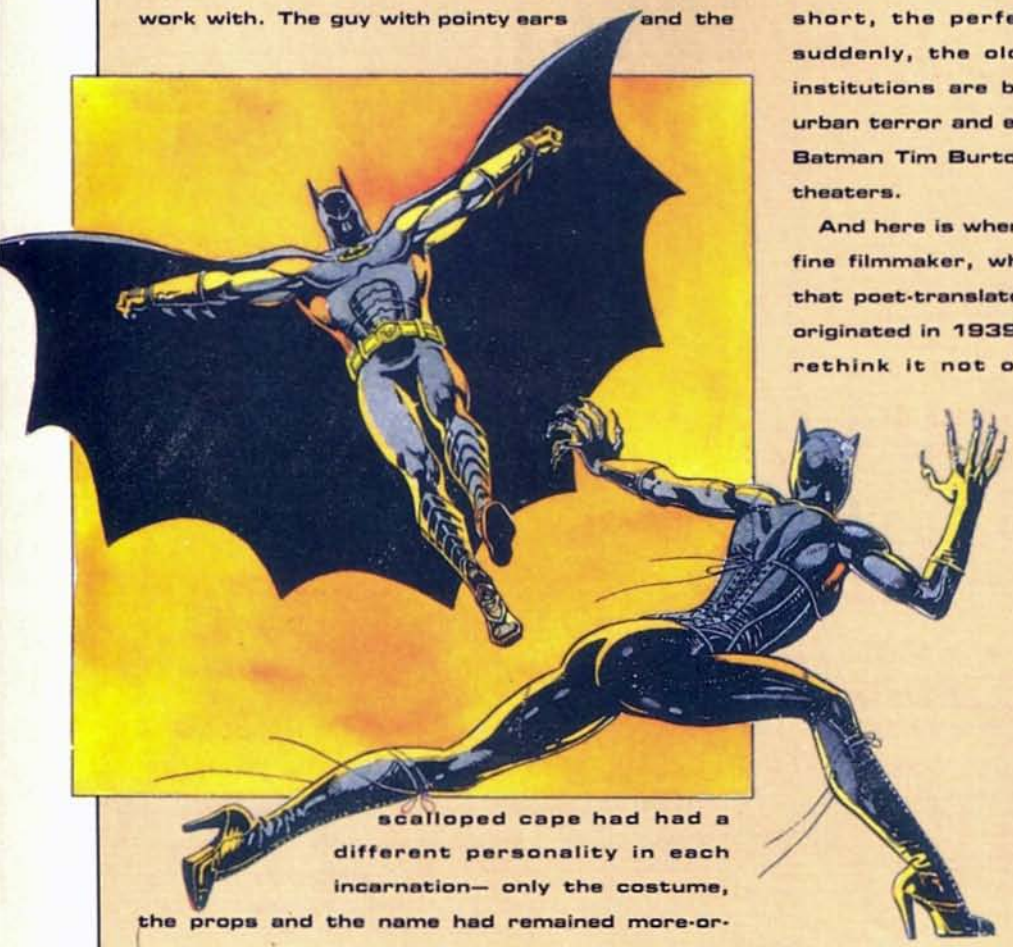
Which, believe it or not has much to do with Tim Burton and *Batman*. I'll explain.

When Tim Burton undertook to film Batman, he was dealing with a hero who had been popular for nearly half-a-century—in continuous, monthly publication for 50 years in his birth medium, the comics. That alone made him almost unique; only *Superman* and *Wonder Woman* had similar longevity. But Batman's exploits first appeared in 1939, the "funny books". He also starred in ☛

BY DENNIS O'NEIL

two movie serials in the Forties, a prime-time television series in the late Sixties, a number of Saturday morning cartoon shows and he even played substitute hero for Superman in an early after-school radio serial-- the writers wrote Superman out and Batman in for a couple of weeks every year to allow the voice of the Man of Steel a vacation.

That's a lot of Batman and part of what Burton had to do was choose which Batman to work with. The guy with pointy ears and the scalloped cape had had a different personality in each incarnation— only the costume, the props and the name had remained more-or-less constant. In the Eisenhower Fifties, for example, he was a cheery do-gooder, a solid citizen who might saunter down a sunny street waving to his fans on his way to handing out a prize at a civic luncheon. In the Sixties, on television, he was a campy comedian who lampooned himself with self-consciously corny dialogue and parodistic heroics. In the early Seventies and again in the late Eighties he was — well, grim: what he was in the first year's worth of comic book stories before he began to drift from his creators' original vision. And this is the true Batman. This is what the comedian satirized and the do-gooder departed from: a man bereft of family and childhood by an assassin's gun, a self-created model of human perfection who chooses to give his life meaning by symbolically avenging his parents' murder — brilliant, athletic, compassionate, relentless. In short, the perfect hero for a world where, suddenly, the old rules do not apply, the old institutions are baffled by social disintegration, urban terror and environmental chaos. This is the Batman Tim Burton chose to bring to the world's theaters.



And here is where Burton had to be more than a fine filmmaker, where he had to become akin to that poet-translator. He had to take an idea that originated in 1939, for a static print medium, and rethink it not only in modern terms but in *cinematic* terms. The *idea* of Batman is as valid now as it was all those decades ago, but some of the dramatic, graphic and narrative techniques for realizing that idea do not transfer from printed page to wide screen. Burton found film equivalents for the best work of the comics' artists and writers and then realized them brilliantly.

Finally, he managed to put onto celluloid an essential Batman trait that I haven't yet mentioned. Even in the darkest moments of his darkest incarnations, the comics' Batman has usually been *entertaining*. That's the main reason the comics have remained popular while the world around them spun into a vast and traumatic change, and why I expect audiences will still be applauding Tim Burton's Batman in whatever the world will become in the next fifty years.

Dennis O'Neil is the DC Comics editor in charge of the Batman line.

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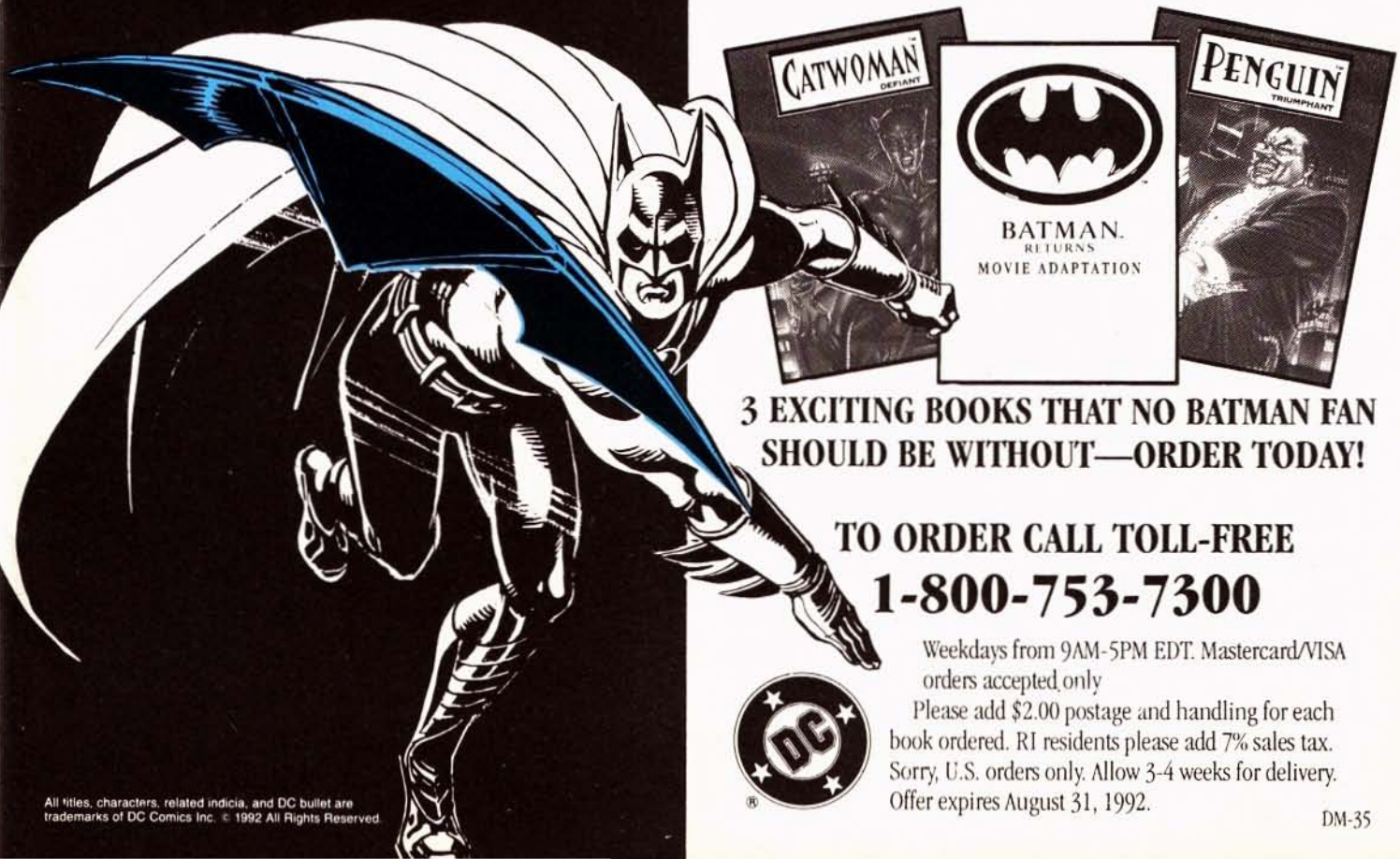

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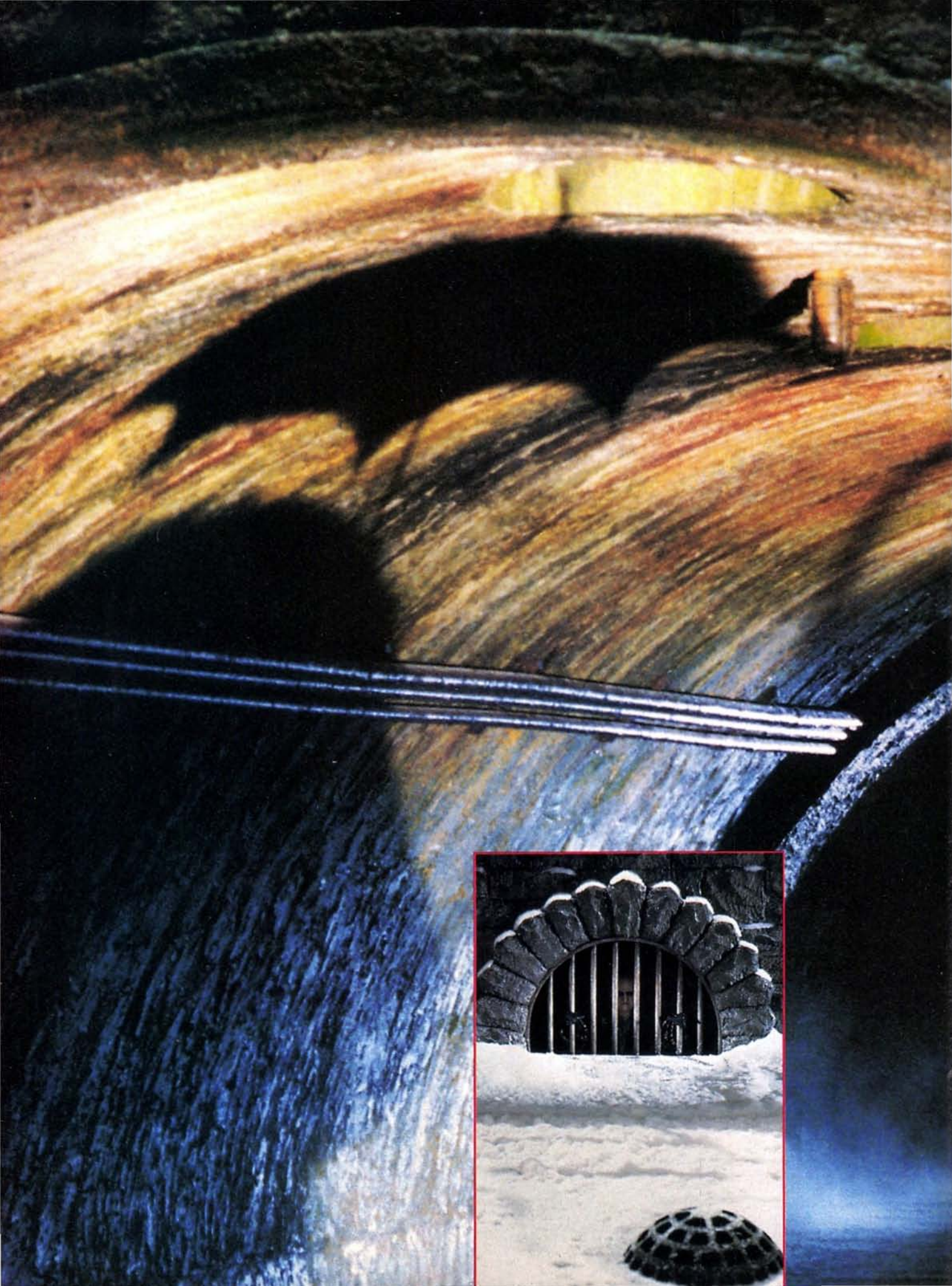


GOTHAM CITY ENIGMA

There are many strange legends in Gotham City. One of the strangest concerns a mysterious, bird-like humanoid who supposedly inhabits the lower aquatic regions of the great metropolis.

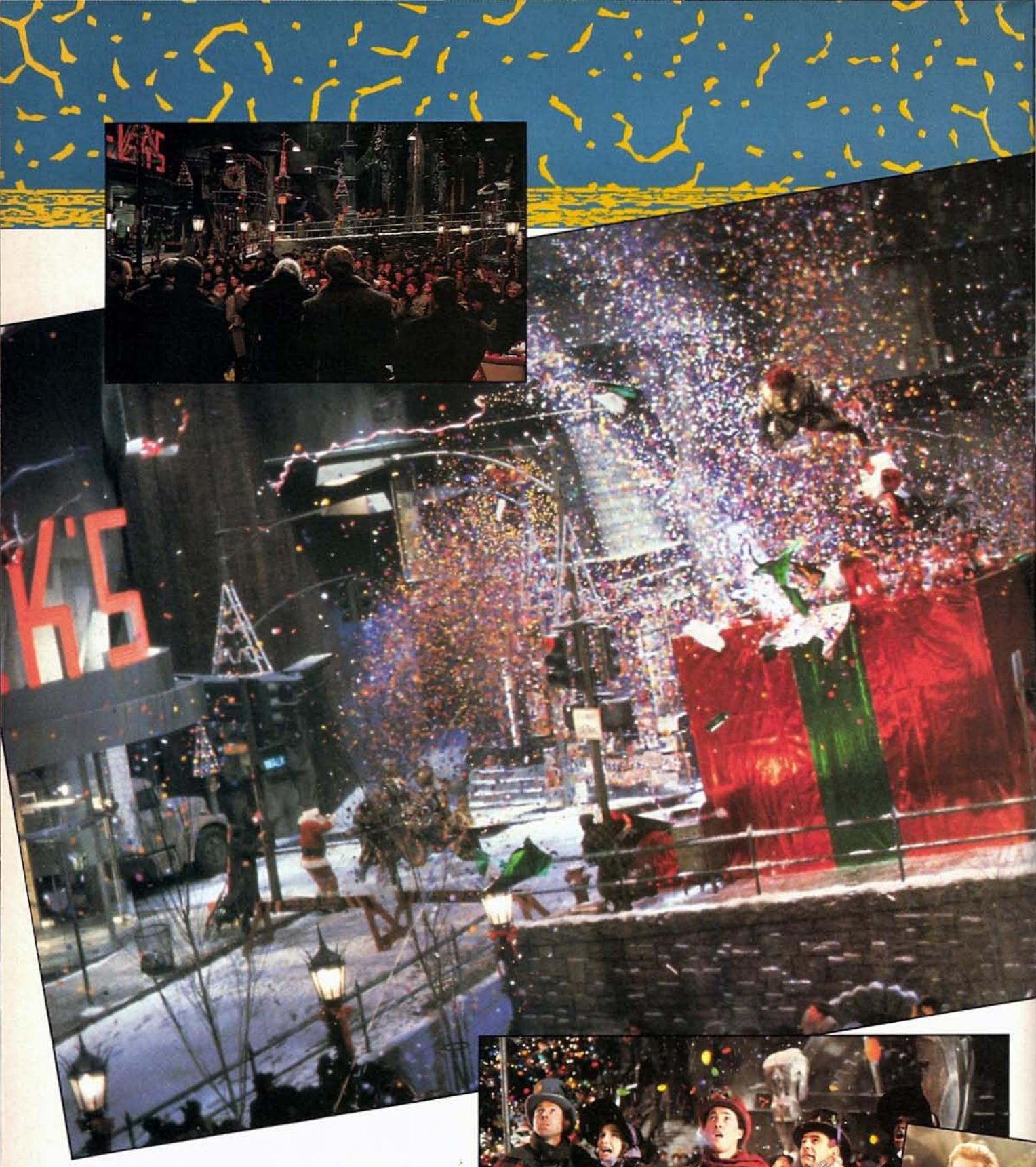
Who -- or what -- is this curious creature?

To uncover his identity we must delve into the past....many, many years ago when a deformed child was born to a wealthy Gotham City couple named the Cobblepots. Horrified, they couldn't bear their offspring's wretched existence. So, one fateful evening, they hurled the infant -- pram and all -- into into the icy waters below a bridge in Gotham Park.

Amazingly, the child survived. He floated into the subterranean world of a long-abandoned zoo and was raised by the penguins that had congregated there.

Now, years later, the adult incarnation of this hideous personage is about to come to the surface... with vengeance in his twisted heart!

"The Penguin -- man or myth or something worse?" The Gotham City headlines scream. Lord of the lower depths, master of a world without a sun, this avian oddity finally comes to the surface as Gothamites celebrate the holiday season. "Deck the halls," the Penguin comments sarcastically.



"What are you waiting for? The signal!" shouts Commissioner Gordon as a gigantic Christmas gift explodes, showering Gotham Plaza with a plethora of circus thugs.

HOLIDAY HOLOCAUST

It is a time of cheer -- and ultimately fear -- in Gotham Plaza. The annual lighting of the giant Yuletide tree has attracted some of Gotham City's most important and influential citizens. Playing a part in the festivities are wealthy industrialist Max Shreck and his son Chip, joined by the Mayor and Police Commissioner Gordon.

Much to everyone's surprise, a gigantic "Christmas gift" is wheeled into the Plaza and presented with great fanfare. Suddenly it explodes, unleashing a small army of oddly-attired criminals -- the Red Triangle Circus Gang! The various big top terrorists lay waste to the area, demolishing storefronts and scaring the wits out of unsuspecting onlookers.

Only one man can stop this monstrous assault. Desperate, Commissioner Gordon uses the Bat-Signal, its distinctive icon illuminated majestically against the night sky...

BATMOBILE ON THE SCENE

In no time the awesome Batmobile blasts into Gotham City. Emerging from the sleek vehicle is the Darknight Detective himself, who battles member after heinous member of the Red Triangle Circus Gang...

During the struggle, a Terrifying Clown abducts Max Shreck's secretary, Selina Kyle, and holds her hostage. With consummate skill, Batman overpowers the thug, then enjoys a brief but sunny exchange with the grateful Selina.

Eventually, peace and sanity return to Gotham Plaza, and Commissioner Gordon thanks Batman for saving the day. Unknown to everyone, however, Max Shreck has been kidnapped by surviving Red Triangle Circus Gang members. In a frozen hideaway far beneath Gotham City, Shreck faces the hate-crazed Penguin, who threatens to blackmail the shifty millionaire with proof that Shreck murdered his former business partner. But Max is way ahead of this criminal game, and suggests an even fouler counter-scheme...

A NEW HERO?

Max Shreck devises an ingenious plan to transform The Penguin into a public hero... the first step in an elaborate scheme to control Gotham City. Days after the Red Triangle Circus Gang attack, the Mayor is once again speaking in Gotham Plaza when an acrobat-thug somersaults onto the scene. He snatches the Mayor's baby from his mother's arms, makes a mocking "acceptance speech" and then disappears into a manhole. Sounds of a scuffle emanate from below, and seconds later the infant reappears - safe and secure in the flipper-like hands of The Penguin!

The media and the public eagerly accept The Penguin as a decent, even heroic fellow who just happens to look grotesque. Only Bruce Wayne and his manservant Alfred remain suspicious. Meanwhile, The Penguin spends long hours in Gotham City's Hall of Records. He compiles a list of local names, discovers his true parentage and eventually visits the city cemetery in a craftily-orchestrated "touching" scene, calculated to impress the masses.

COBBLEPOT
COBBLEPOT
BELOVED
WIFE

BROUGHT TO LIFE

"Three terrific characters," muses Tim Burton, celebrated director of BATMAN RETURNS. Terrific, and certainly larger than life... the kind of cinematic characters Burton specializes in.

Batman, of course, came to life in the first movie back in 1989. Never before had the Caped Crusader been portrayed so dramatically and effectively on the screen. Burton transformed him into an armored avenger, a man who steps into an artfully-designed, high-tech gladiator costume to combat the forces of evil. The cowl accentuated the intimidating and mysterious nature of Batman's persona, with heavy brow and upswept "ears".

Bruce Wayne was also reinterpreted by Burton, The ho-hum millionaire playboy image of the past replaced with the concentrated, internalized portrait fully realized by actor Michael Keaton.

Now in BATMAN RETURNS, two additional costumed characters share the storyline.

The Penguin was envisioned as a slimy, sinister mutant bird-man with a foul disposition, garbed regally and armed with a variety of trick umbrellas... a cross

INSIDE

BATMAN RETURNS

WHAT BECOMES A LEGEND MOST? A RESPECTFUL CINEMATIC TREATMENT, FOR ONE THING. THE BATMAN RETURNS SCREENWRITERS, UNDER TIM BURTON'S DIRECTION, INVENTED A NEW ORIGIN FOR THE PENGUIN THAT HAS HIM HURLED INTO A LAKE AS AN INFANT WHERE HE FLOATS, MOSES-STYLE, TO A VERY CURIOUS DESTINY. BATMAN'S POSSIBILITIES HAVE ALSO BEEN EXPANDED FOR BATMAN RETURNS AS HIS MAGNIFICENT CAPE LITERALLY EXPANDS INTO A PAIR OF GLIDER-LIKE WINGS. A SPECIAL MINIATURE FIGURE OF THE CAPED CRUSADER WAS CREATED FOR THIS SCENE, AND IT PERFECTLY MATCHES THE COSTUMED PERFORMER.

between BEETLEJUICE-type ghoulishness and one of Charles Dickens's nightmares. Danny DeVito fits the part perfectly, aided by Stan Winston's superbly hideous make-up work.

On the other end of the scale, Michelle Pfeiffer's Catwoman is a seductive, sinewy creature. While Batman has all the money he needs for extravagant outfits, working woman Selina Kyle must stitch together her costume from materials found around the house. This cat-themed creation fits its beautiful wearer like a second skin of leather.

ROARING TO LIFE

They say that curiosity killed the cat...

It very nearly kills Selina Kyle. Having stumbled upon her boss' criminal activities, she is savagely attacked by Max Shreck and sent crashing through the window of his skyscraper. Although her fall is broken by several canopies and a deep snowdrift, Selina is mortally wounded... at Death's door... until...

Miss Kitty arrives with felines of every shape, color and demeanor in tow. They magically revive Selina with an eerie version of artificial respiration.

Now, Selina Kyle will respond to a cruel world with equal cruelty. No longer will she play the role of a sweet, demure, subservient thing. It's time for a different persona, a revamped, wicked version of herself... Catwoman!

HELL
ER

INSIDE BATMAN RETURNS

SAFE AT HOME

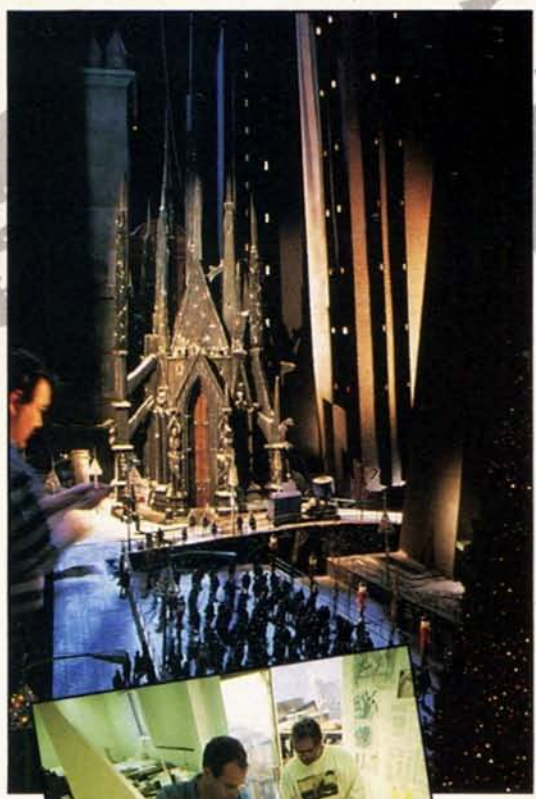
Alfred Pennyworth is Bruce Wayne's loyal manservant... and much, much more. He has served the Wayne family for many years, and in many ways understands Bruce better than Bruce understands himself.

It's Alfred's job not only to maintain the fantastic costumes and equipment for Batman, but to keep the man behind the mask on an even keel emotionally. He's always "doing what's right" for his young master, whether it's aiding in the fight against crime or offering some pertinent advice on Wayne's latest romantic interest, Selina Kyle.

In short, Alfred is the father figure Bruce lost and still desperately needs. And the Batcave, perhaps even more than Wayne Manor, is a personal refuge... his true home away from home.

ALFRED PENNYWORTH IS PORTRAYED BY VETERAN BRITISH THESPIAN MICHAEL GOUGH. GOUGH, FEATURED IN MANY IMPORTANT FILMS, IS PERHAPS BEST KNOWN FOR HIS APPEARANCES IN HAMMER HORROR MOVIES OF THE LATE '50'S AND EARLY '60'S

INSIDE BATMAN RETURNS



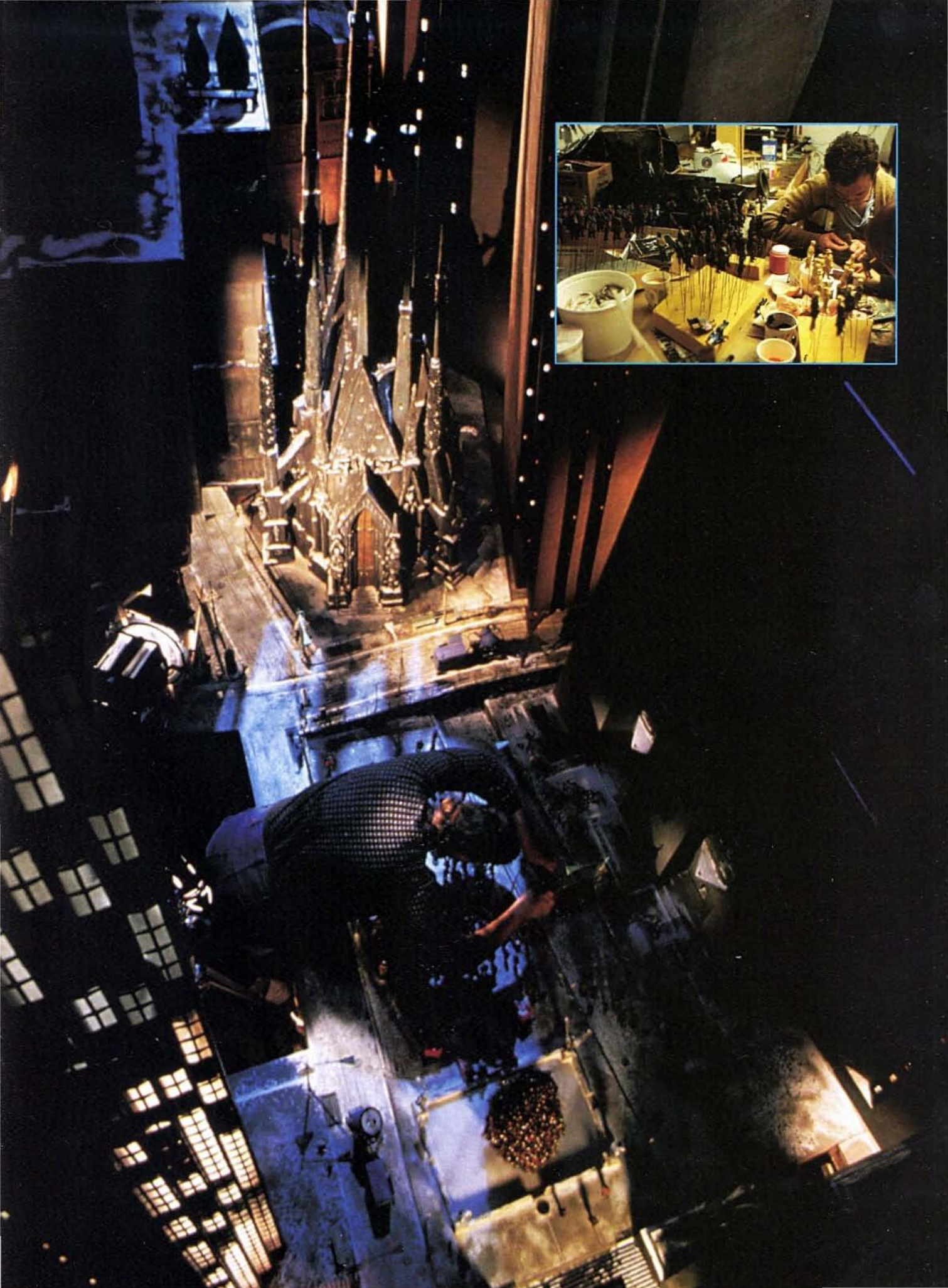
BUILDING GOTHAM CITY

Essentially following the bold concepts originated by Anton Furst in the original **BATMAN** movie, **BATMAN RETURNS** presents a dark and intimidating Gotham City, "as if Hell had erupted through the sidewalks." Production designer Bo Welch defines this urban landscape as "a caricature of a deteriorating American city," an evocative combination of ultramodern buildings and classic, gothic structures and sculptures.

There is more of an emphasis this time on the higher and lower regions of the city. Several action scenes play out on rooftops, and The Penguin dwells in an icy, subterranean grotto.

Gotham Plaza, an important location invaded by the Red Triangle Circus Gang early in the film, was fashioned almost entirely from wood and supported from below by the same type of scaffolding used in freeway construction. It took 12 weeks to build.

Some aspects of Gotham City were constructed only in miniature form, or as magnificently realized matte paintings. Acclaimed special effects company Boss Films created an absolutely breathtaking, forced perspective miniature of Gotham Cathedral, pictured here under construction.

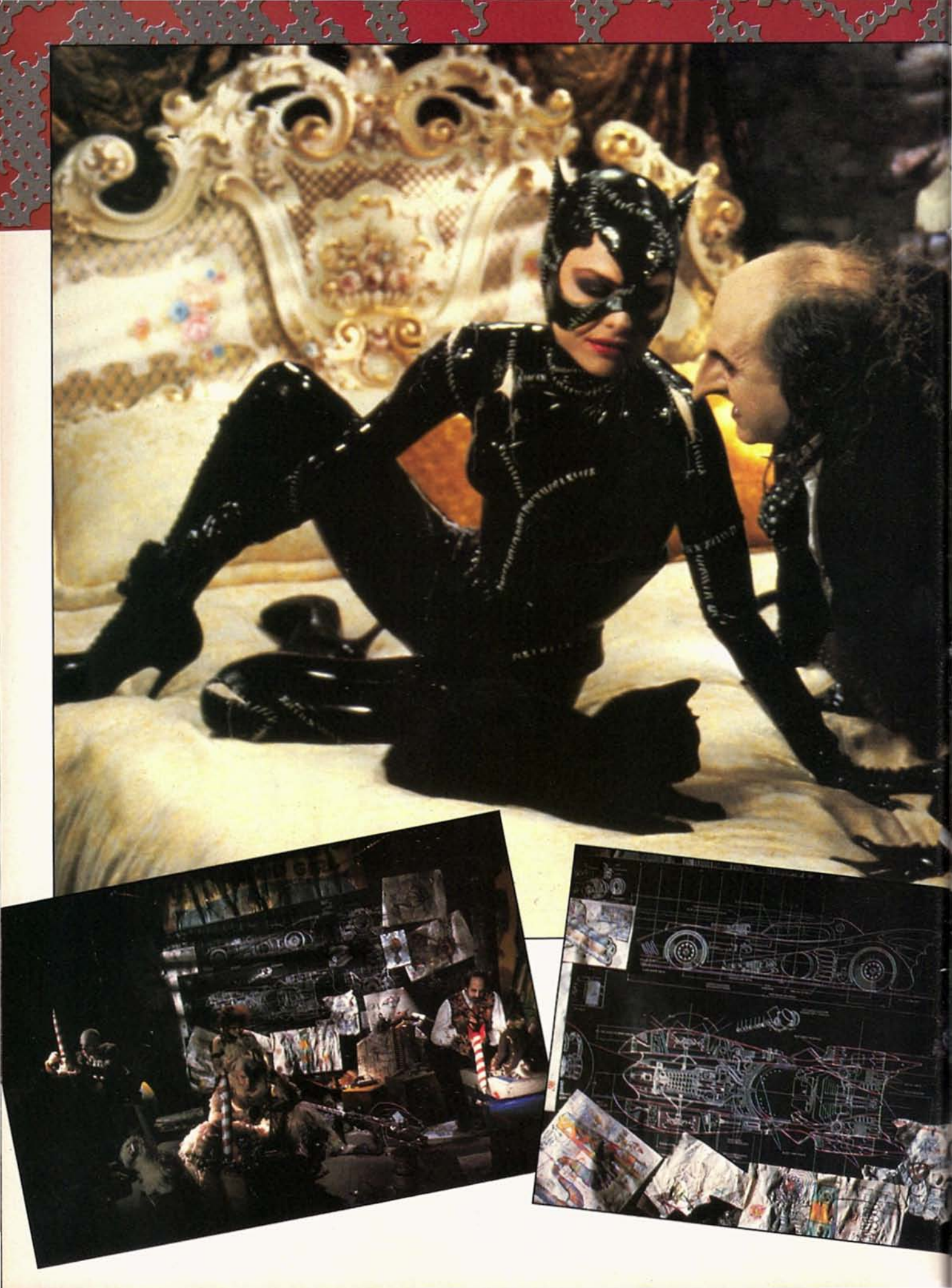


THEY MEET

Gotham City begins to go up in a conflagration of apocalyptic devastation as The Penguin's evil circus gang runs rampant. Meanwhile, Catwoman prowls the night, rescuing a poor woman from a mugger, then terrorizing her with snappy, anti-male rhetoric.

Swinging into action, Batman confronts The Penguin -- who is now a Mayoral candidate, thanks to Max Shreck -- and both men stare in amazement as Catwoman back flips into their lives. Although The Penguin escapes using his helicopter-umbrella, Batman squares off with Catwoman in a highly-charged battle of the sexes on the rooftops high above Gotham City. The two costumed night creatures inflict some physical damage on each other before finally repairing to their respective lairs to lick their wounds.

AECK'S

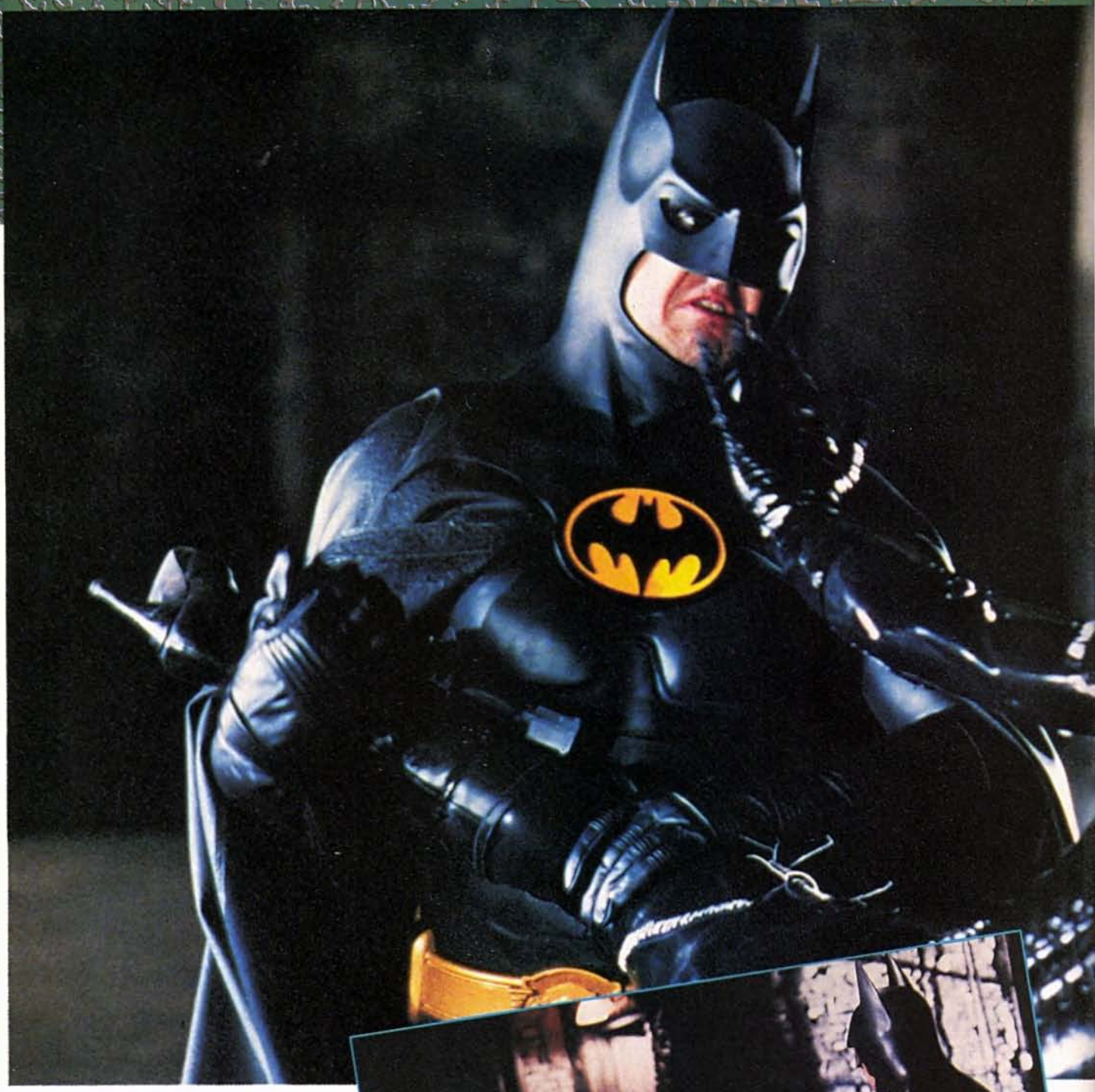


AN EVIL ALLIANCE

In the upstairs portion of The Penguin's Mayoral campaign headquarters, Catwoman approaches Cobblepot with a scheme to destroy their mutual enemy. The way to conquer Batman, she reasons, is to transform him into what he hates most, a criminal, and discredit him before all of Gotham City. It'll be the frame-up to end all frame-ups, an ironic end to the Caped Crusader's career. The Penguin, chortling in anticipation, finds his seductive new partner's villainy to be worthy of his own.

Unlike Cobblepot, however, Selina has the remnants of a conscience. She bumps into Bruce Wayne in Gotham Plaza and the two of them spend a pleasant afternoon together, in startling contrast to their life-and-death encounter the night before. Later, at Wayne Manor, they enjoy a cozy evening in front of the fireplace, watching the lighting of the Yuletide tree on television...

Selina Kyle enjoys a stimulating romance with Bruce Wayne. But as Catwoman, she plots the caped crusader's downfall by proposing a scheme to sabotage both the Batmobile and his crime-fighting career.



KIDNAPPED PRINCESS

At Wayne Manor, the relationship between Bruce Wayne and Selina Kyle heats up considerably - but not as much as Gotham Plaza does when the Ice Princess, the beautiful designated tree-lighter, is abducted. Because of a cleverly-planted weapon stolen from Batman, suspicion actually falls on the Darknight Detective... and phase one of The Penguin/Catwoman frame-up is underway.

Phase two occurs a short while later. Trying to rescue the captured Ice Princess, Batman confronts Catwoman a second time and tries to reason with her. No dice! Alive with feline fury, Catwoman tosses a chair at Batman and drags the squealing Princess through a nearby door. He follows, unaware of some strange sabotage taking place on the street below...

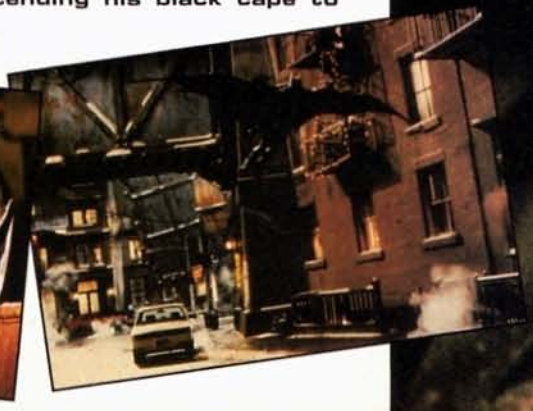
FRAMING BATMAN

The Penguin's circus gang re-arranges the Batmobile's high tech innards with a variety of tools and lasers. At the same time, Batman reaches the rooftop and discovers that Catwoman has vanished from sight. Cautiously, he approaches the terrified Ice Princess, who now stands perilously close to the lip of the building...

Suddenly, The Penguin appears from out of nowhere, wielding a trick umbrella and unleashing a flock of attacking baby bats!

The poor Ice Princess loses her balance and then topples off the building, just as Batman bounds to her aid. From below, it looks as if the Caped Crusader has deliberately pushed her ... and the crowd turns against their hometown hero.

During the ensuing fracas, Batman battles first the police and then the Catwoman, whom he narrowly escapes by swan-diving off a terrace, extending his black cape to glide downward.



BATMAN™
RETURNS

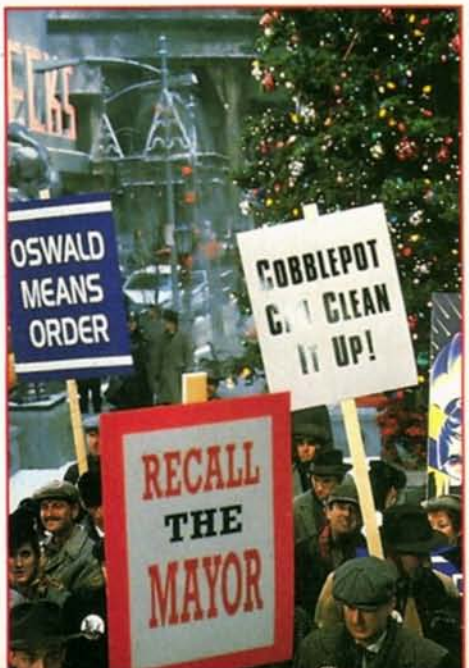
THE BATMISSILE

Batman escapes the Batmobile, which has been re-wired by The Penguin and is now under his twisted control. As a result, the Batmobile tears off into the wildest and most dangerous ride it's ever had!

Eventually, the resourceful Caped Crusader regains command of his car and zooms away, pursued by a trio of police cars. As the cops watch in utter amazement, the Batmobile springs its sides and contracts its wheels into the single-file, rollerblade configuration of the Batmissile, handily darting through a narrow alley between two buildings! Unable to stop in time, the police cars smack into walls and tumble about as Batman rockets away...

The Penguin's amorous advances are instantly rejected by Catwoman. Just as instantly, he wraps a trick umbrella around her neck and spirits her away...

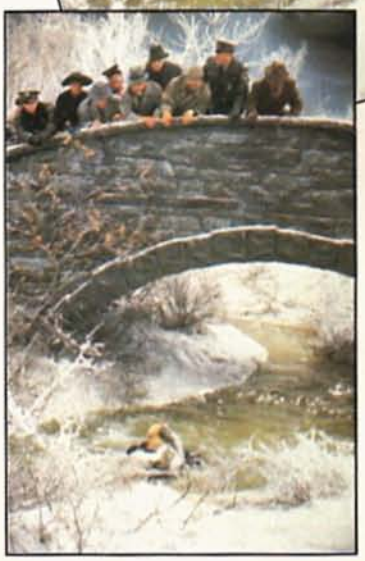
OSWALD OUTWITTED



Turnabout is fair play, especially in the world of politics. Speaking at Max Shreck's "Recall the Mayor" rally, The Penguin is stunned as Bruce and Alfred jam his frequency, then play a recording of Cobblepot's nasty comments about Gotham City and its people. To anyone listening, it sounds like The Penguin is issuing insults directly to the stunned crowd. Loud boos are soon followed by the inevitable flying vegetables...

Mortified, Cobblepot rakes the unruly gathering with rounds from his umbrella, then makes a wild dash through Gotham Park. Finally, he saves himself from his former followers by diving off a bridge - the identical bridge his parents dumped him from so many Christmases ago. The Penguin splashes deep into the icy brook, back-peddling his way to subterranean safety...

BBL
OR
YO



The giant Shreck logo -- a grinning cat-- hovers over the revelers at Max's annual "Max-squerade" ball. The costumes are outrageous, imaginative and just a bit idiotic. Meanwhile, the Penguin plans revenge: "Ah, Gotham. You wouldn't put me on a pedestal, so I'm laying you on a slab!"

MAX-SQUERADE

It's the social event of the holiday season... an assemblage of Gotham City's richest, garbed in the most absurd masquerade costumes ever conceived. It's Max Shreck's annual Max-squerade Ball, the perfect opportunity to put the Cobblepot debacle behind him. Ironically, Bruce Wayne and Selina Kyle show up, without masks, and in the midst of a casual conversation each realizes who the other truly is. Selina wants to murder the awful Shreck with a small derringer she has tucked away, but Bruce persuades her to wait...

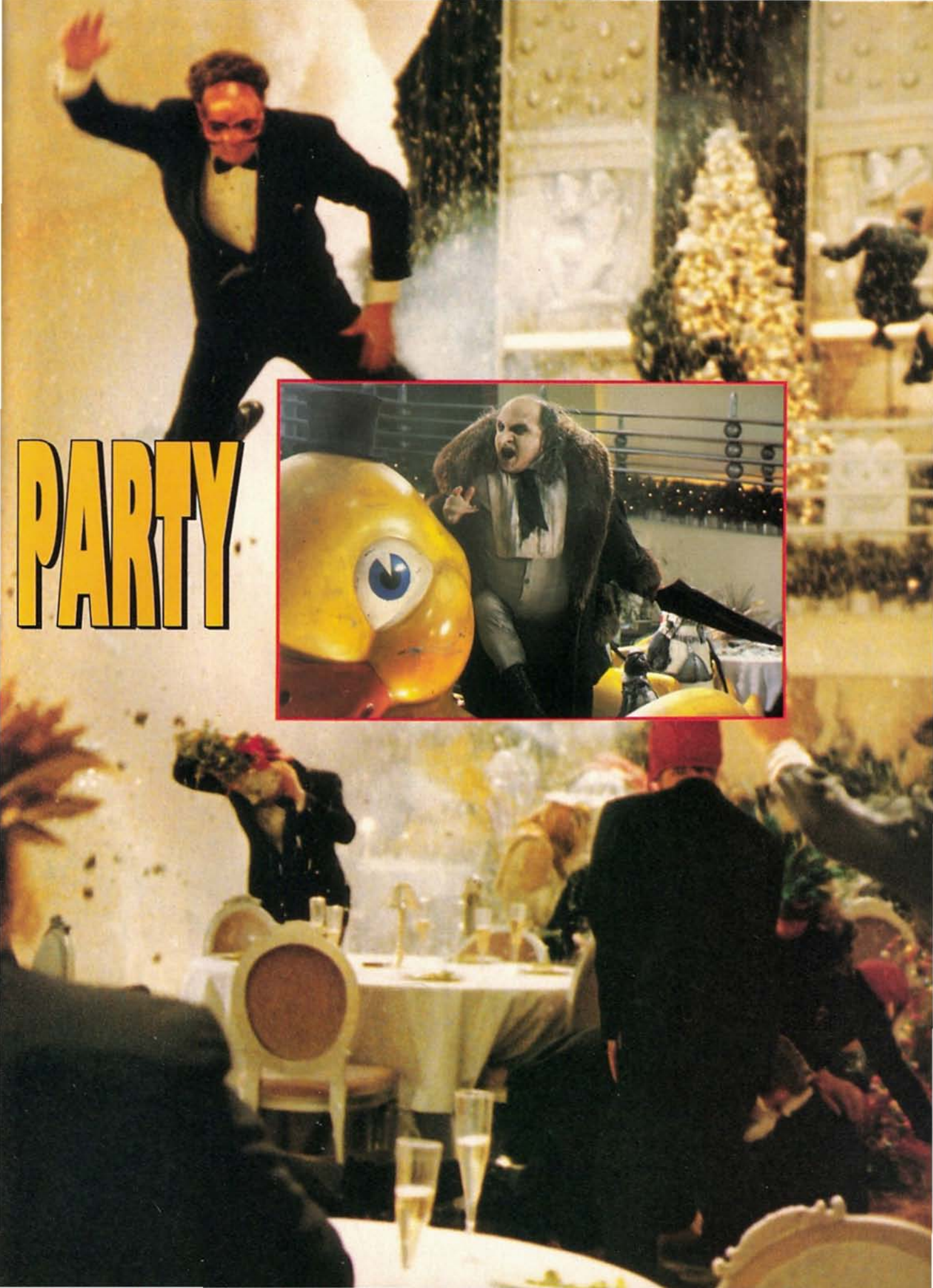
Meanwhile, in his frozen fortress, The Penguin plans a terrible revenge on the city's first-born sons. The names he assembled from the lists he was compiling in the Hall of Records are those young sons of Gotham City ... ideal prey for the bitter birdman.

CRASHING THE

Much to everyone's shock and horror, The Penguin literally crashes Max's Max-squerade ball. Cobblepot's unique Duck vehicle erupts through the dance floor, throwing guests into a wild panic. Consumed by the lust for vengeance, The Penguin announces his hideous intentions and then takes a startled Chip Shreck prisoner. In one rare, selfless moment, Max begs his former partner-in-crime to take him instead, and Cobblepot obliges. As the outlandish Duck vehicle swooshes back down into the gaping hole whence it came, a group of real penguins covers The Penguin's escape by firing a volley of smoke bombs at the masqueraders.

Bruce and Selina, responding to the assault, slip away for a quick costume change.

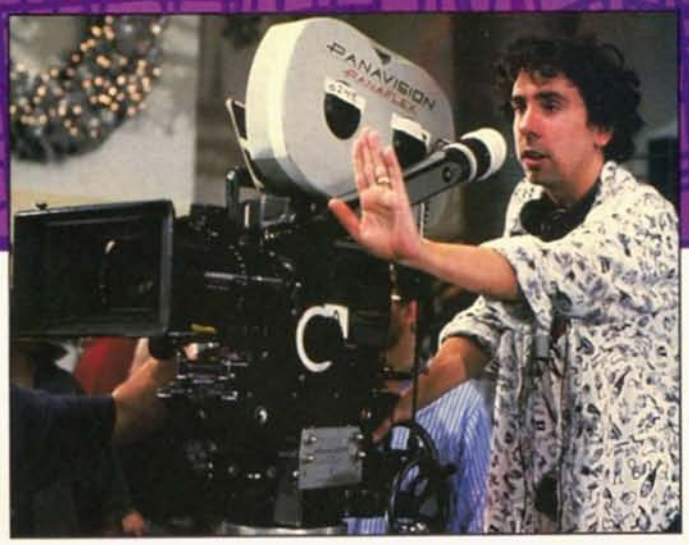
PARTY



FILMING

INSIDE

BATMAN RETURNS



The Max-Squerade Ball sequence of BATMAN RETURNS was complicated and difficult to film. To begin with, it took costume designers Bob Ringwood and Mary Vogt and their staff eight weeks to create the more than 150 outfits featured in the scene, and Ted Shell fashioned a corresponding number of masks in the same period.

The sequence called for the floor to erupt and The Penguin to appear in his new vehicle. The

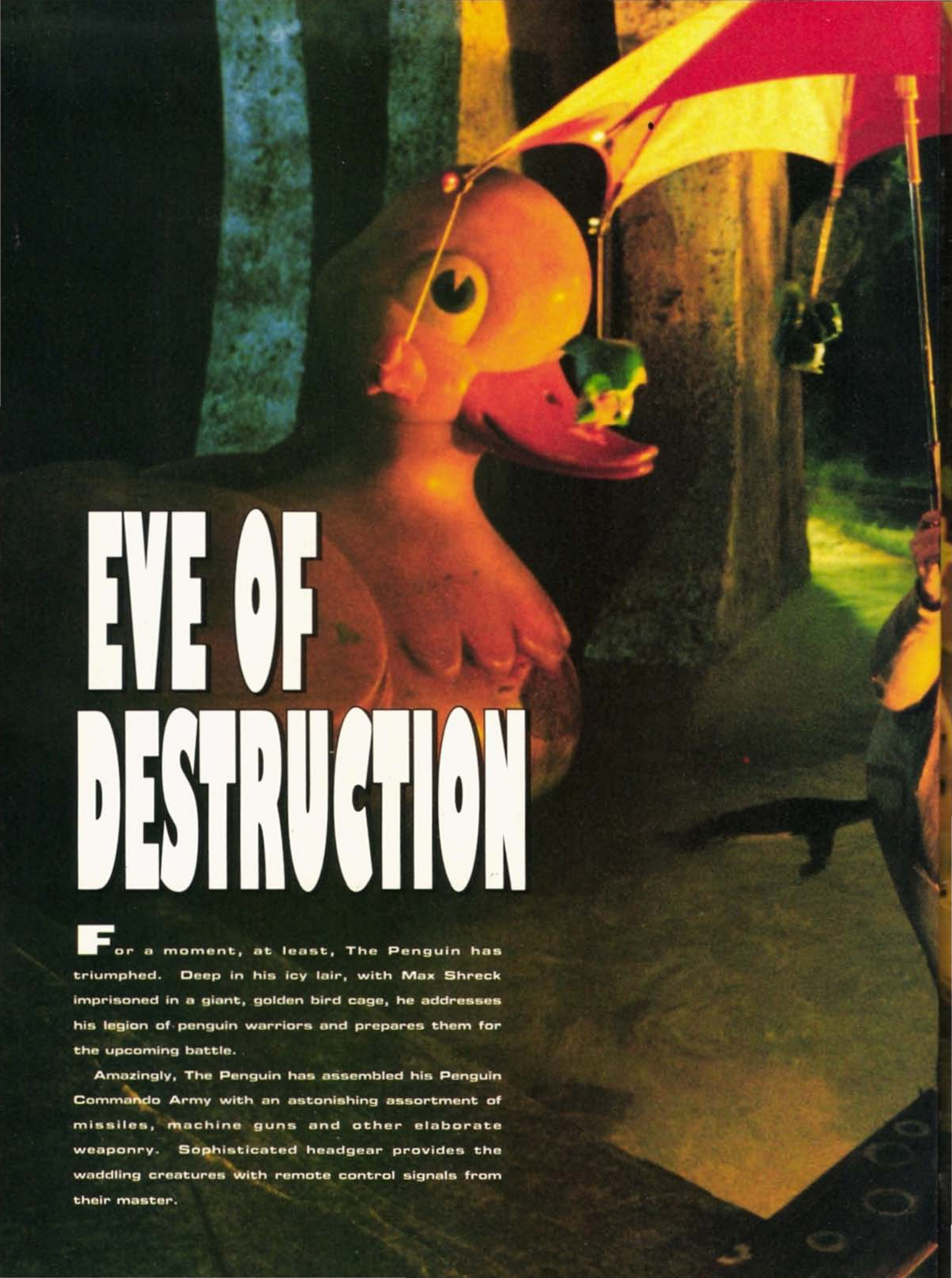
THE CRASH

Duck vehicle, designed to capture the absurd, aquatic qualities of its driver, actually works to a point (Christopher Walken as Max Shreck takes a ride in it at the end of the scene).

As always, pyrotechnics experts rig the various explosions and supervise the potentially dangerous action. When the floor first erupts, at least half a dozen stuntmen were suspended in mid-air by fine wires, wires that were ultimately "painted out" of the frame optically. The final shot is flawless and the on-screen mayhem appears quite real.

Also present in the scene are The Penguin's penguins, dutiful little actors all. Ranging in age from 8 to 16 months and hatched from eggs taken from the Antarctic, a dozen "emperor" penguins were flown to the Warner Bros. studios in California, where a 40-foot refrigerated trailer truck was converted into their living quarters.

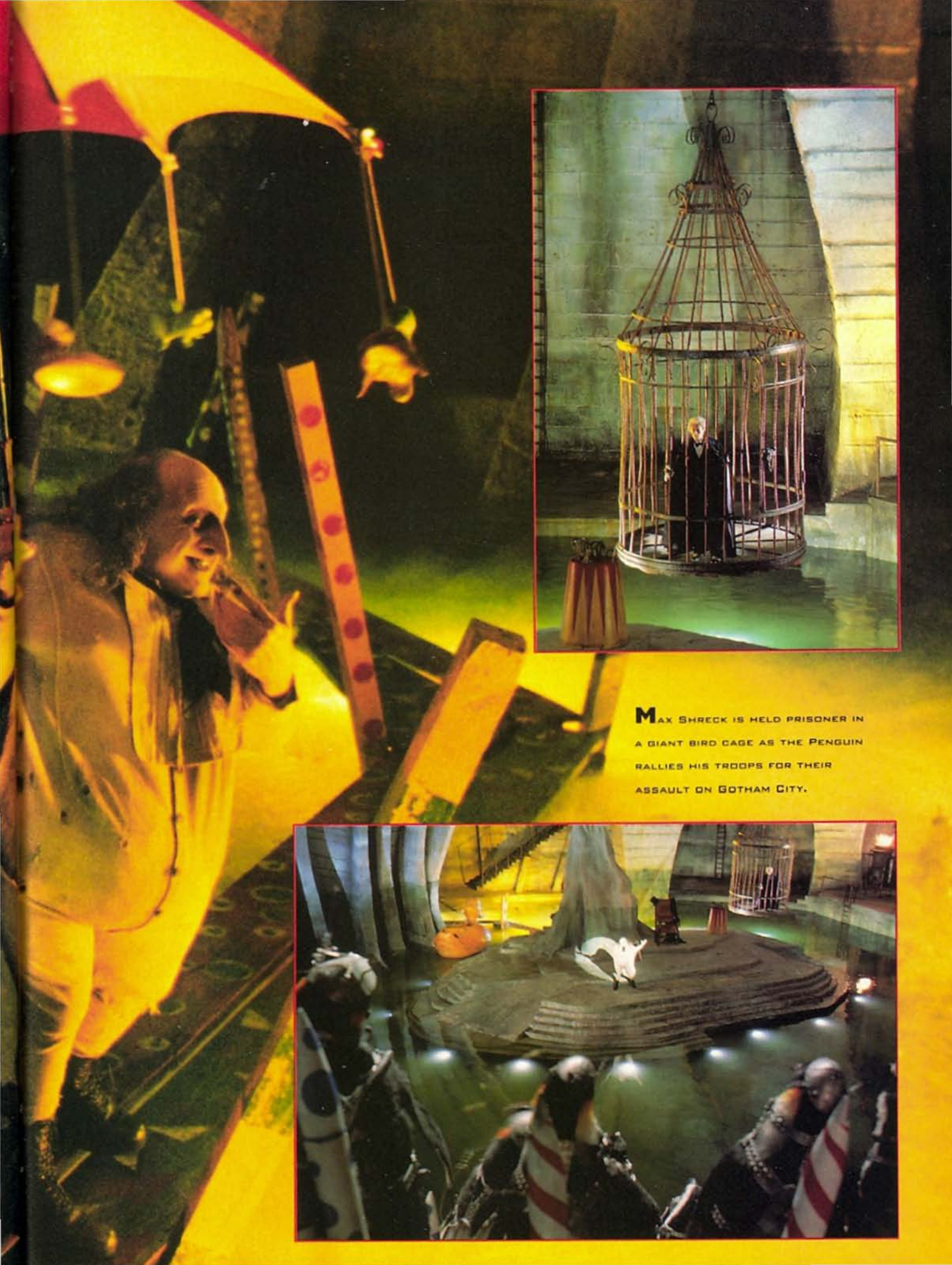
DIRECTOR TIM BURTON CAPTURES ALL THE MADNESS AND MAYHEM AS THE PENGUIN INVADES MAX SHRECK'S MASQUERADE BALL. MANY BRAVE STUNT-PEOPLE WERE SENT HURTLING THROUGH THE AIR, A NUMBER OF THEM IN FLAMES. BRUCE WAYNE (MICHAEL KEATON), ONE OF TWO PARTY GUESTS WHO SHOWS UP DRESSED CONVENTIONALLY, IS INCORPORATED INTO THE WILD ACTION BY BURTON.



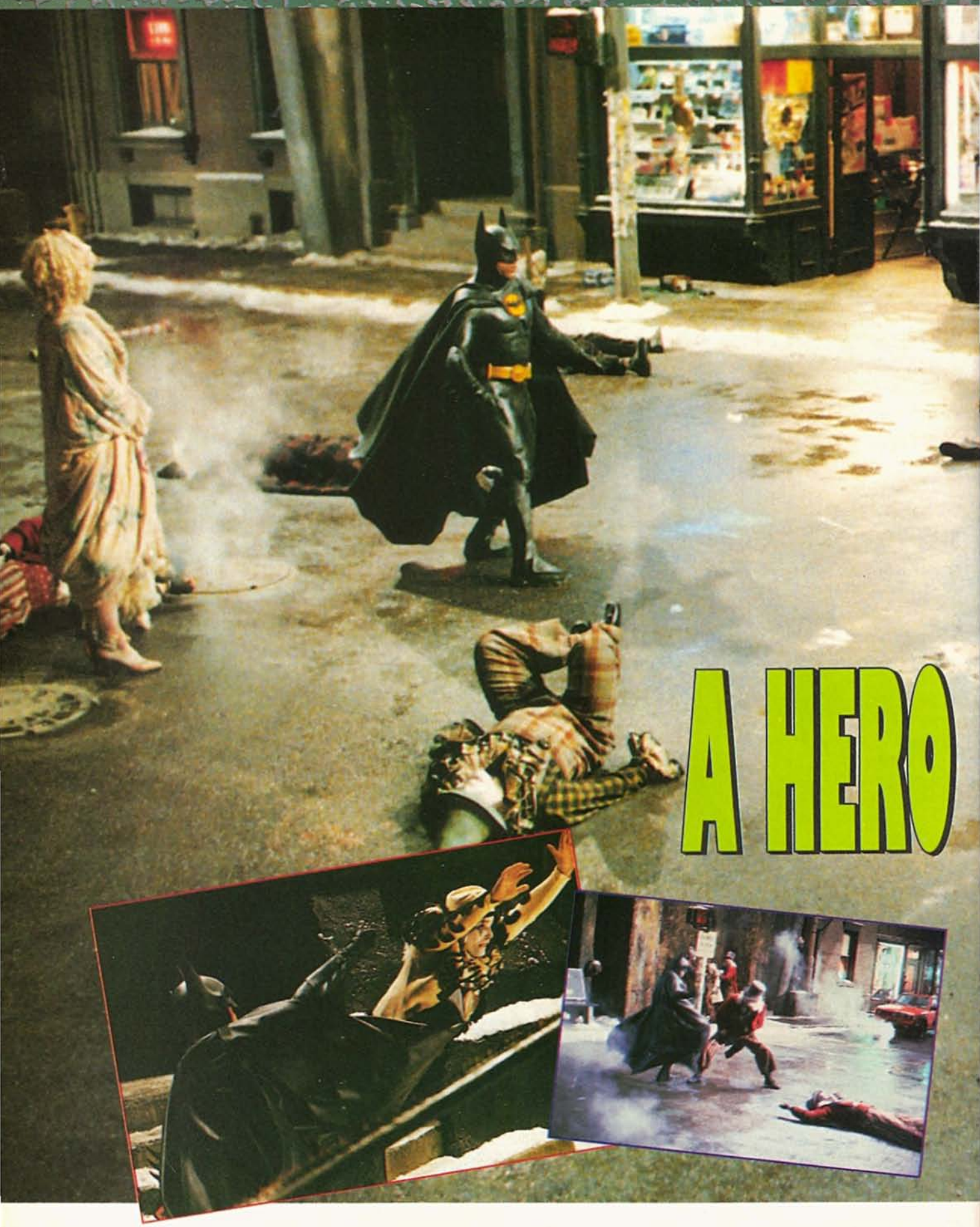
EVE OF DESTRUCTION

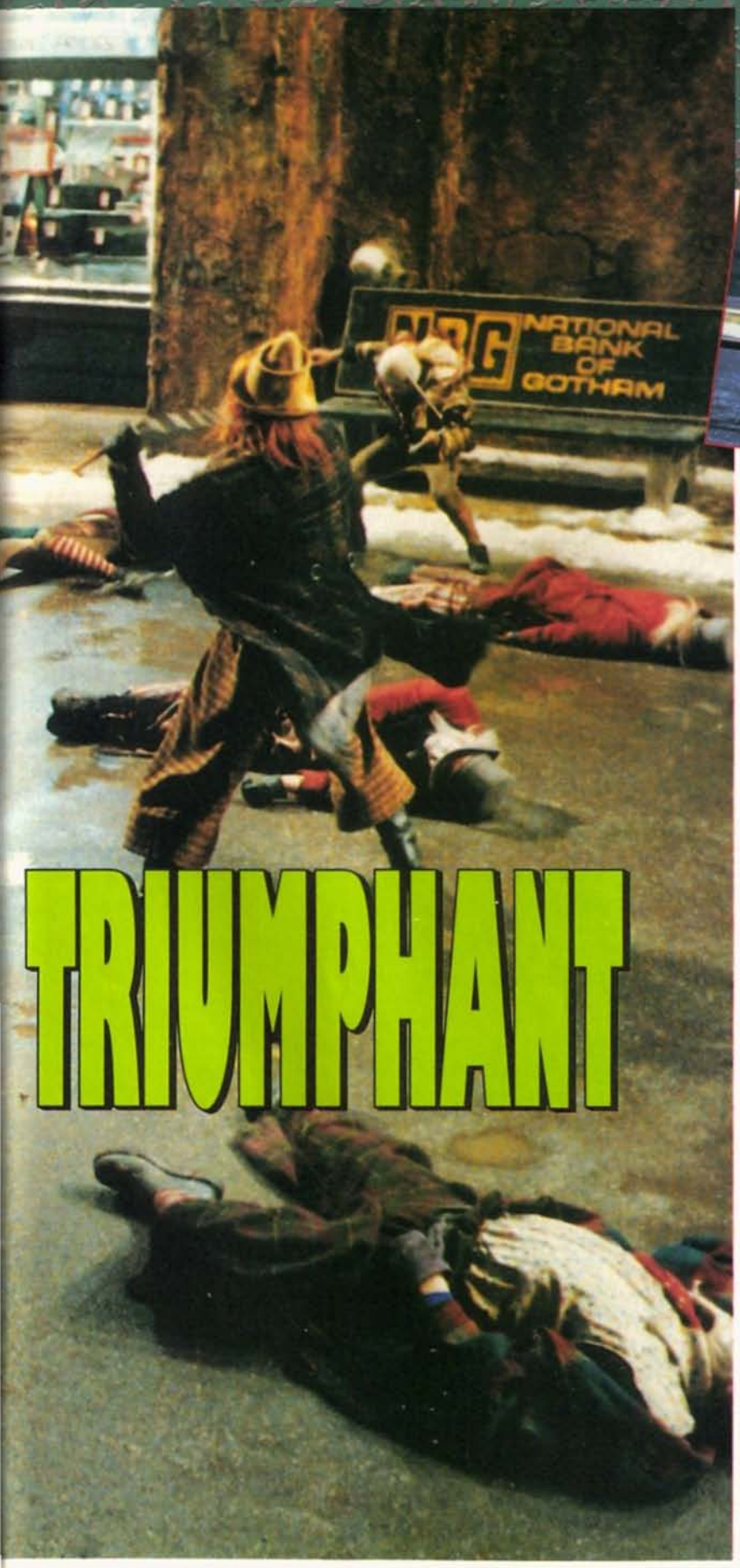
For a moment, at least, The Penguin has triumphed. Deep in his icy lair, with Max Shreck imprisoned in a giant, golden bird cage, he addresses his legion of penguin warriors and prepares them for the upcoming battle.

Amazingly, The Penguin has assembled his Penguin Commando Army with an astonishing assortment of missiles, machine guns and other elaborate weaponry. Sophisticated headgear provides the waddling creatures with remote control signals from their master.



MAX SHRECK IS HELD PRISONER IN A GIANT BIRD CAGE AS THE PENGUIN RALLIES HIS TROOPS FOR THEIR ASSAULT ON GOTHAM CITY.


A HERO



TRIUMPHANT

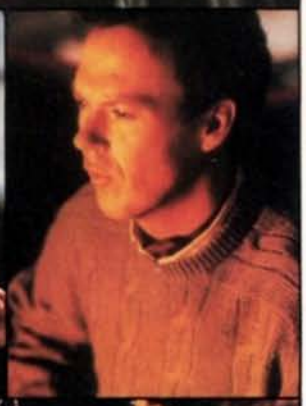
The Penguin's nefarious plan is finally put into action. The Red Triangle Circus Gang sweeps Gotham City for its first-born sons, and, a short while later, a wacky circus train chugs down empty streets. Desperate children are imprisoned in this caravan of connected wagons, some of the kids crying for help, others too frightened to let out a peep.

Only Batman can save them. And that's exactly what he does.

First, he slips under the circus train and attaches a grappling hook to the axle of the last wagon. He snags the other end around a nearby lamppost. Suddenly the entire train comes to a wrenching halt, sending a pair of attack-clowns flying...

Finally, Batman throttles the Red Triangle Circus Gang goons one-by-one. Knife-throwers and acrobat-thugs match strength and ingenuity against the Caped Crusader, but the outcome is inevitable.

Batman has clearly won the battle. But what about the war....?



"Who's the man behind the Bat? Maybe he can help me find the woman behind the Cat."

So says Catwoman, summing up her unique and ofttimes poignant relationship with the Caped Crusader. While it's true that opposites attract, these two opposites seem made for each other. Their senses of ironic humor blend perfectly, and the emotional chemistry is obvious and quite appealing.

"I'm a woman and can't be taken for granted. Are you listening, you Batman you?"

Of course, tangling with Catwoman is unpredictably dangerous. One moment she's purring seductively, the next she may be scratching you fatally. When Batman squares off with the Feline Fury on the rooftops of Gotham City, he nearly loses his life. This alluring woman is no pushover.

"But bottom line, baby — you live to preserve the peace, and I'm dying to disturb it."

If it's still truly a man's world, with woman continually oppressed and dominated by ruthless or unthinking males, then victim-gone-mad feminist Catwoman has something of a point... she's out to shake-up the

TWO OF A

inherently unfair status quo. This makes Catwoman a far more complex and sympathetic villain than The Penguin.

Bruce Wayne/Batman cannot help but be drawn to her, as Selina Kyle/Catwoman is drawn to him. After all, Bruce is the first man to truly understand Selina, to touch her emotionally, and, as Batman, to challenge her physically. All things considered, these contrasting crusaders make quite a pair, although they're on opposite sides of the law.

KIND?

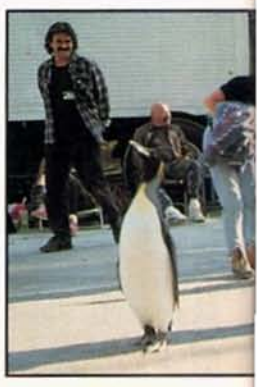
PENGUINS ON THE MARCH

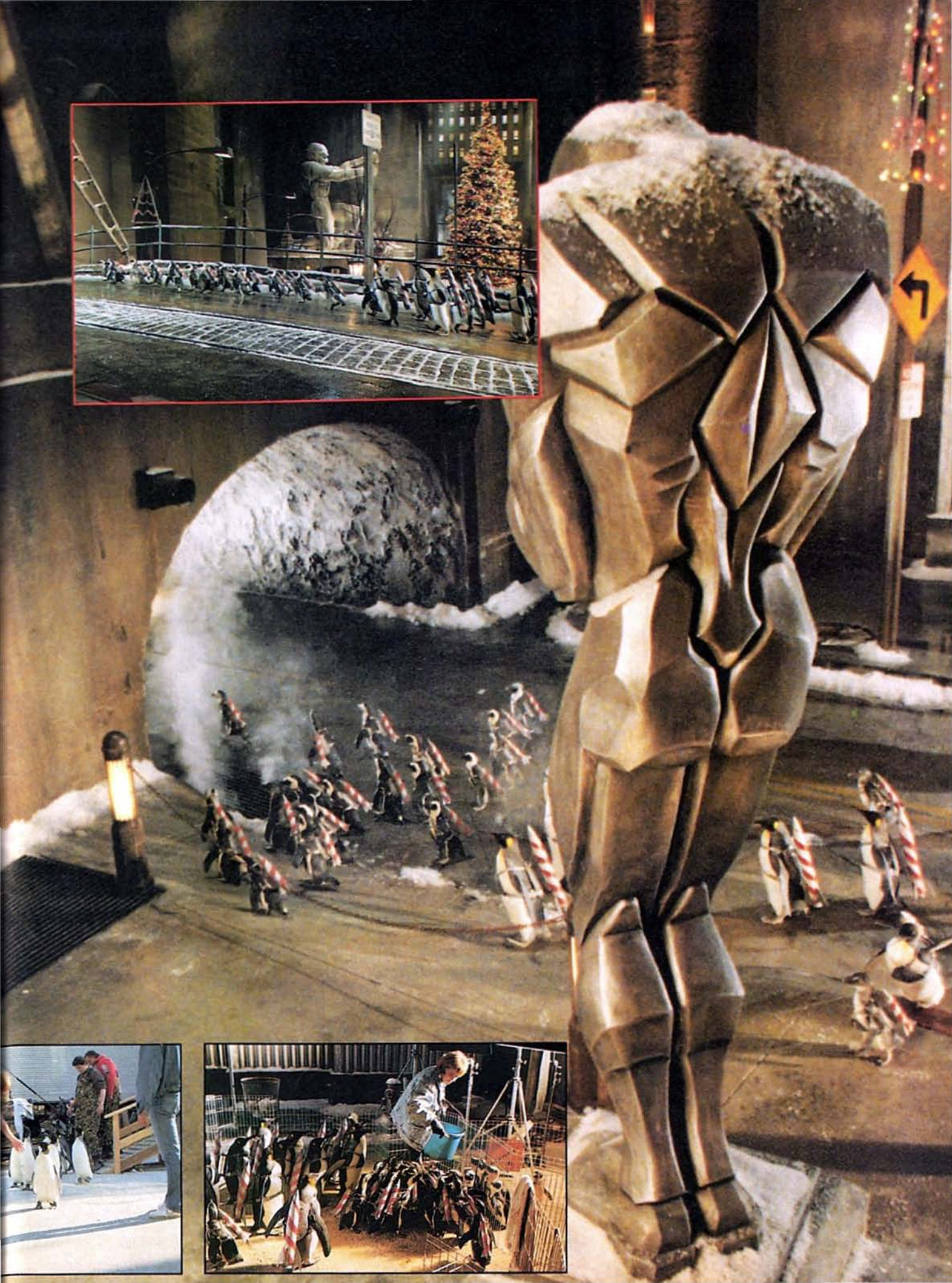
Slowly, fatefully, The Penguin Commandos waddle forth. Squadrons emerge from an open sewer grate and march in eerie formation through deserted city streets. Destination: Gotham Plaza. Objective: total destruction of everyone and everything in sight.

With some invaluable help from Alfred, Batman manages to jam The Penguin's signal and sends the heavily-armed creatures back to their point of origin -- the lair. They shoot fire bombs and missiles at his frozen fortress, frustrating The Penguin's evil intentions.

A final confrontation between Batman and his livid foe is in the cards. And, like a shrewd card player, The Penguin has a few nasty surprises up his sleeve...

REAL-LIVE PENGUINS, BATS AND CATS FIGURE PROMINENTLY INTO THE STORYLINE OF BATMAN RETURNS. FOR THE CLIMACTIC ATTACK ON GOTHAM CITY, THE WADDLING BIRDS WERE FILMED AND INTERCUT WITH COMPUTER-GENTERATED IMAGES OF THE PENGUIN'S AVIAN ARMY. LIFE-SIZED MOCK-UPS OF THE ANIMALS WERE ALSO FASHIONED.





THE BATSKIBOAT

Ready for the showdown, Batman blasts down a musty sewer, driving a sleek, dark vehicle that is part boat, part jet-ski. Alarmed, The Penguin jumps into his Duck vehicle, scramming out of the icy lair just as the Batskiboat erupts from the sewer pipe. Both of these eccentric vehicles collide, and their respective drivers are thrown several yards.

Enraged by his failures, The Penguin savagely attacks Batman. But the Caped Crusader produces a palm-sized device with a button in the middle of it. He drops it accidentally and the Penguin picks it up. The Penguin points it at Batman, pressing the button, thinking that it is a weapon and will harm his caped adversary. But instead, it releases a flock of attacking bats from the downed Batskiboat. The Penguin tries to swat them with his umbrella, but they bite and scratch and eventually send him crashing back through a nearby observation window. Batman follows...

Her costume in tatters, Catwoman drags a captive Max Shreck toward the ominously buzzing electrical generator in The Penguin's lair. Batman tries to reason with her, but Shreck finds a gun and fires at the Feline Fury, again and again. In spite of her injuries, Catwomen keeps advancing ... her nine lives slipping away before Batman's concerned eyes.

Out of ammo, a frenzied Max eventually backs against The Penguin's generator. Catwoman embraces him, plunges her steel talons into an open fusebox and gives her startled enemy a stunning kiss!

CATWOMAN'S REVENGE

CATWOMAN DRAGS A CAPTIVE MAX SHRECK CLOSER TO THE PENGUIN'S ELECTRICAL GENERATOR AS BATMAN ASKS HER TO JOIN HIM IN THE FIGHT AGAINST CRIME. "I'M NOT A HOUSE CAT," SHE TELLS HIM, DETERMINED TO DO MAX IN...

Dizzy and weak, Batman has ripped off his mask. He tries to reach Selina as Bruce Wayne, a man she honestly loves, but it's too late. Slammed into The Penguin's air compressor, the bodies of Selina and Shreck become lost in a dense display of crackling voltage. The lights of Gotham City flash on and off -- even the Bat-Signal winks against the sky.

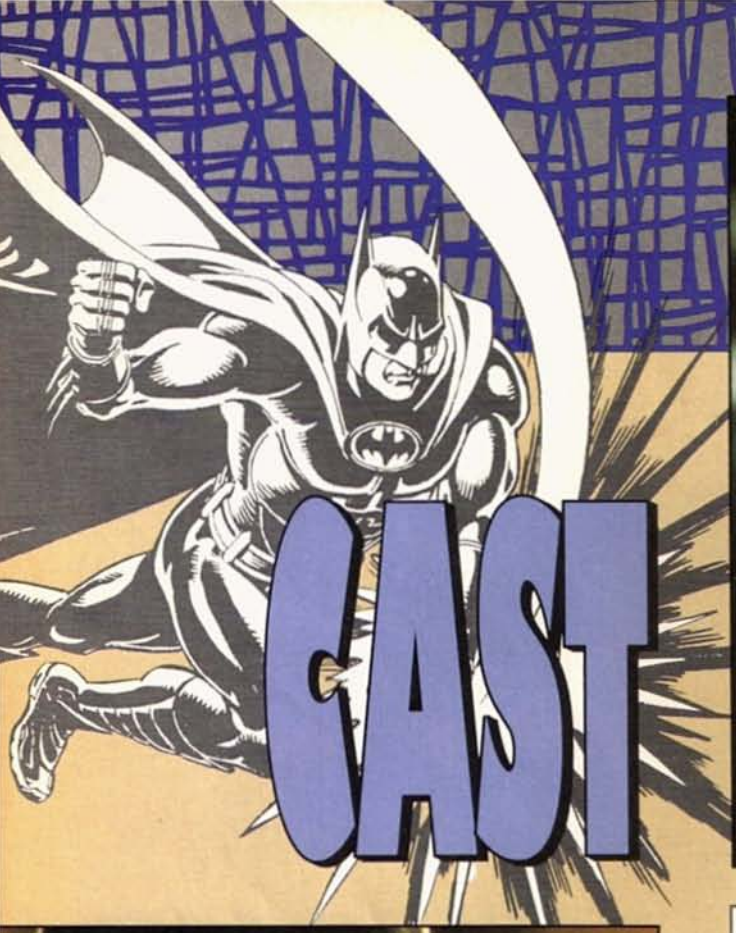
Finally, catlike screams of joyous retribution waft out of the thickening electrical mist.

EXIT THE PENGUIN

His air conditioner destroyed, the temperature steadily rising, The Penguin finally dies as Batman silently watches. In death, just as in life, penguins surround their fallen disciple. Like pallbearers, they lift The Penguin's still body with their beaks and mournfully bear him away, into frozen darkness forever...

Batman of course, is a survivor. He has survived this latest assault on the city, and emerged victorious. But he has scars. Is Catwoman -- a.k.a. Selina Kyle -- really dead? No one knows for sure. But Bruce Wayne knows *this*: as long as we remember our loved ones, they will always be alive in our hearts.

And Selina was a very memorable woman.



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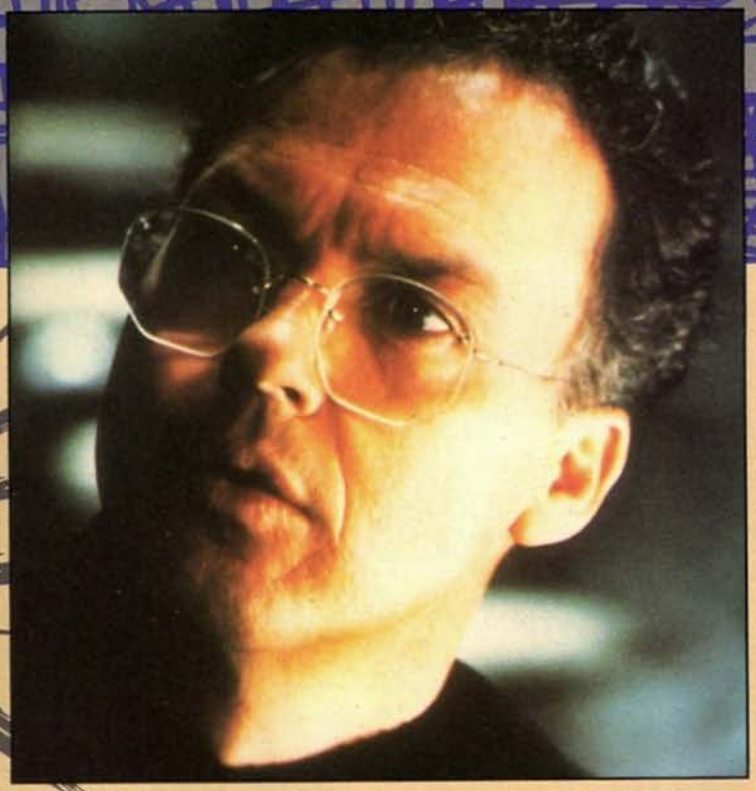


MICHAEL KEATON *as* BATMAN/ BRUCE WAYNE

ONCE AGAIN KEATON DONS THE CAPE AND COWL OF THE WORLD FAMOUS CHARACTER FOREVER TRANSFORMED BY THE ACTOR'S UNIQUE AND ORIGINAL INTERPRETATION IN THE PHENOMENALLY SUCCESSFUL FIRST BATMAN FILM. BORN AND RAISED IN PITTSBURGH, PENNSYLVANIA, MICHAEL KEATON MOVED TO CALIFORNIA AFTER GRADUATING FROM KENT STATE UNIVERSITY AND MADE A NUMBER OF TELEVISION APPEARANCES. THESE LED TO IMPORTANT BIG-SCREEN ASSIGNMENTS, INCLUDING NIGHT SHIFT, MR. MOM, JOHNNY DANGEROUSLY, GUNG HO, BEETLEJUICE, CLEAN AND SOBER, PACIFIC HEIGHTS, AND, OF COURSE, THE BATMAN MOVIES.

DANNY DEVITO *as* THE PENGUIN/ OSWALD COBBLEPOT

DEVITO HAS EMERGED NOT ONLY AS ONE OF AMERICA'S MOST VERSATILE LEADING MEN, BUT A NOTED FILMMAKER AS WELL. HIS TALENTS AS A DIRECTOR WERE FIRST REALIZED IN THROW MOMMA FROM THE TRAIN (1987) AND WERE SOLIDIFIED WITH THE WAR OF THE ROSES (1989). AS AN ACTOR, DANNY DE VITO HAS DAZZLED AUDIENCES IN ONE FLEW OVER THE CUCKOO'S NEST, ROMANCING THE STONE, RUTHLESS PEOPLE AND TWINS, AMONG MANY OTHERS.

INSIDE

BATMAN RETURNS

PAT HINGLE *as* COMMISSIONER GORDON

BORN IN DENVER, IN 1924, HINGLE WAS A PROTEGE OF ELIA KAZAN AND THE ACTOR'S STUDIO IN NEW YORK. AMONG HIS COUNTLESS SCREEN APPEARANCES ARE KAZAN'S ON THE WATERFRONT AND SPLENDOR IN THE GRASS, NO DOWN PAYMENT, THE UGLY AMERICAN, HANG 'EM HIGH, THE GAUNTLET, SUDDEN IMPACT, NORMA RAE AND THE GRIFTERS.

MICHAEL GOUGH *as* ALFRED PENNYWORTH

BORN IN MALAYA (NOW MALAYSIA), GOUGH MADE HIS LONDON STAGE DEBUT 53 YEARS AGO AND IS ONE OF ENGLAND'S MOST VENERABLE PERFORMERS. HE APPEARED IN SUCH CLASSIC FILMS AS THE MAN IN THE WHITE SUIT, RICHARD III AND JULIUS CAESAR, AS WELL AS THE POPULAR HORROR MOVIES HORROR OF DRACULA, KONGA AND THE PHANTOM OF THE OPERA.

CHRISTOPHER WALKEN *as* MAX SHRECK

BORN IN ASTORIA, NEW YORK, WALKEN HAS DISTINGUISHED HIMSELF ON SCREEN, STAGE AND TELEVISION, WINNING AN ACADEMY AWARD FOR BEST ACTOR IN MICHAEL CIMINO'S THE DEER HUNTER. OTHER FILM CREDITS INCLUDE THE ANDERSON TAPES, ANNIE HALL, THE DOGS OF WAR, PENNIES FROM HEAVEN AND THE JAMES BOND EPIC, A VIEW TO A KILL.

MICHELLE PFEIFFER *as* CATWOMAN/ SELINA KYLE

RAISED IN THE SUBURBAN SOUTHERN CALIFORNIA TOWN OF MIDWAY CITY, PFEIFFER IS AN ACTRESS WHOSE DRAMATIC REPERTOIRE HAS NOTABLY EXPANDED OVER THE LAST FEW YEARS. SHE WON ACCLAIM (AND AN ACADEMY AWARD NOMINATION) FOR HER PERFORMANCE AS SULTRY NIGHTCLUB SINGER SUSIE DIAMOND IN THE FABULOUS BAKER BOYS, AND PREVIOUSLY EARNED AN OSCAR NOMINATION FOR HER WORK IN DANGEROUS LIAISONS. OTHER FILM CREDITS INCLUDE SCARFACE, INTO THE NIGHT, THE WITCHES OF EASTWICK AND MARRIED TO THE MOB.

MICHAEL MURPHY *as* THE MAYOR

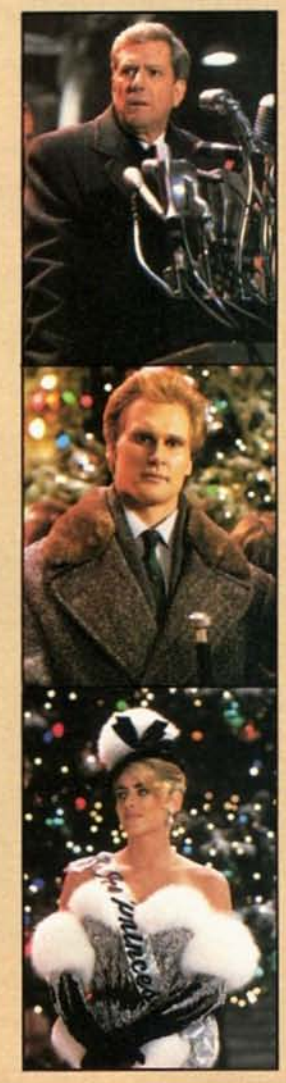
BORN IN LOS ANGELES, MURPHY HAS STARRED IN A NUMBER OF CELEBRATED FILMS, INCLUDING M*A*S*H, MCCABE AND MRS. MILLER, THE FRONT, AN UNMARRIED WOMAN, THE YEAR OF LIVING DANGEROUSLY AND WOODY ALLEN'S MANHATTAN.

ANDREW BRYNIARSKI *as* CHIP SHRECK

BORN AND RAISED IN RURAL PENNSYLVANIA, BRYNIARSKI DEVELOPED A PASSION FOR BODYBUILDING AND SPORTS, INTERESTS THAT LED TO ROLES IN HUDSON HAWK AND THE RECENT FOOTBALL COMEDY, NECESSARY ROUGHNESS.

CRISTI CONAWAY *as* THE ICE PRINCESS

COMMANDING ATTENTION SINCE ARRIVING IN HOLLYWOOD TWO YEARS AGO, MS. CONAWAY, WHO HAILS FROM TEXAS, MADE HER FEATURE FILM DEBUT IN DOC HOLLYWOOD, AND HAS A ROLE IN WOODY ALLENS' NEXT MOVIE FOR TRI-STAR.



BATMAN™ RETURNS

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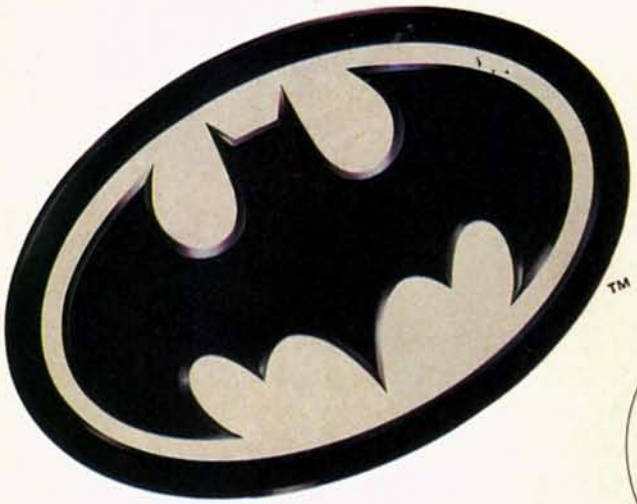

Batman
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Shown

Actual Size
4" x 6¼"

(Reverse side of Medallions)

Medallions
shown
Actual Size

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TOTAL: Merchandise	
Shipping & Handling	$ 5.00
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INSIDE BATMAN RETURNS

In his world the real and the absurd wondrously collide; a man has a love affair with his bicycle (*Pee-Wee's Big Adventure*), a suburban family is tormented by a foul-mouthed ghoul (*Beetlejuice*), a troubled aristocrat fights urban crime draped in the symbolic clothing of a bat (the *Batman* movies), and a creation with hands as sharp as scissors falls in love with a teenage girl he will never be able to hold (*Edward Scissorhands*). In this world anything can happen, yet even the most incredible happenings seem somehow relatable.

TIM BURTON

Director Tim Burton grew up in Burbank, California, where he sated his imagination's ravenous hunger by watching old horror films and drawing cartoons. Originally trained in animation -- a realm in which the creator's imagination has no limitations-- Burton has continually stretched the boundaries of live-action film.

DENISE DINOVI

Producer Denise Di Novi, who began her career as a journalist, has now established herself as one of Hollywood's top producers. Her first effort, *Heathers*, toplined one of Tim Burton's favorite performers, Winona Ryder, and boasted a wittily subversive screenplay by Daniel (*Batman Returns*) Waters. The film, directed by Michael Lehmann, received many awards.

In 1989 Di Novi was named head of Tim Burton Productions, and began producing with Burton *Edward Scissorhands*, a critically-acclaimed hit of the 1990 Christmas season. To date, Di Novi has worked on no less than 15 films in a production capacity.

MICHAEL KEATON DANNY DeVITO MICHELLE PFEIFFER

BATMAN RETURNS

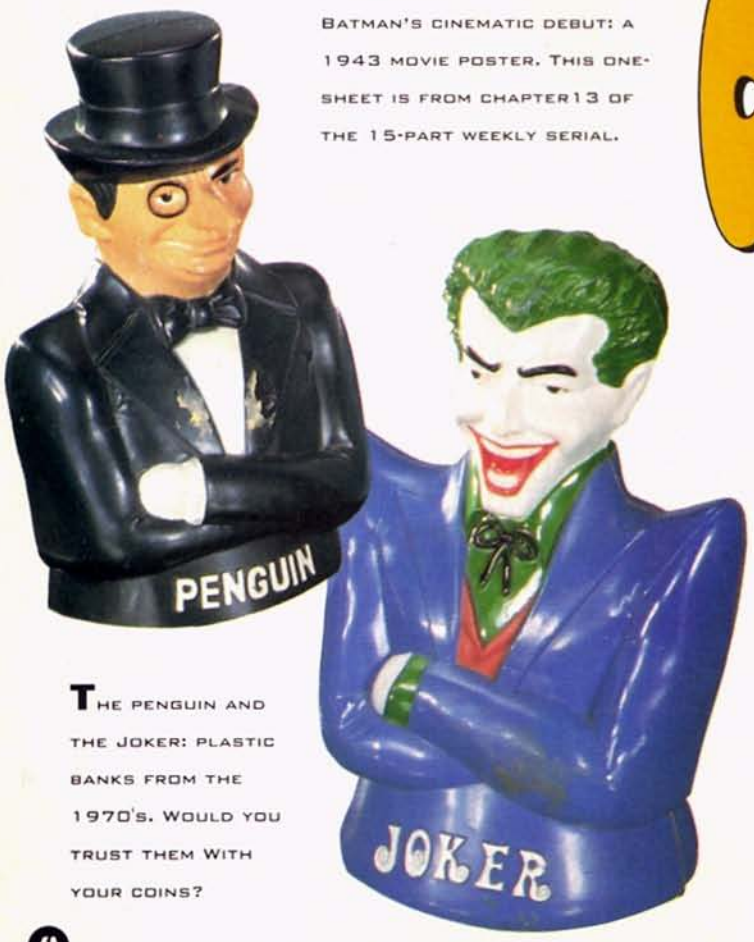
WARNER BROS. presents
a TIM BURTON film MICHAEL KEATON
DANNY DeVITO MICHELLE PFEIFFER "BATMAN RETURNS" and CHRISTOPHER WALKEN
MICHAEL GOUGH PAT HINGLE MICHAEL MURPHY music by DANNY ELFMAN Cinematography LARRY FRANCO
Executive Producer JON PETERS, PETER GUBER, BENJAMIN MELNIKER, MICHAEL USLAN
based upon Batman characters created by BOB KANE and published by DC COMICS story by DANIEL WATERS and SAM HAMM
screenplay by DANIEL WATERS produced by DENISE DI NOVI TIM BURTON directed by TIM BURTON
WARNER BROS. A TIME WARNER COMPANY

A RARE EXAMPLE OF BATMAN'S CINEMATIC DEBUT: A 1943 MOVIE POSTER. THIS ONE-SHEET IS FROM CHAPTER 13 OF THE 15-PART WEEKLY SERIAL.

BY JOE DESRIS

COLLECTING

Batman's first comic book adventure appeared in 1939. Two movie serials (1943, 1949), a syndicated newspaper strip (1943-1946) and numerous guest appearances on Superman's radio show during the 1940s helped popularize the caped crimefighter. But in toyland, Batman wasn't nearly as popular as *Superman*, his Kryptonian counterpart at DC Comics. In fact, most Batman licensing has appeared during the second half of Batman's 53 year career.



THE PENGUIN AND THE JOKER: PLASTIC BANKS FROM THE 1970'S. WOULD YOU TRUST THEM WITH YOUR COINS?

The advent of ABC's 1966 television series instantly made Batman a household name among toy manufacturers and the general public. During roughly the first half of 1966, consumers swept up Batman product as quickly as it appeared.

The TV series popularized *Catwoman* and *The Penguin*, along with *The Joker* and *The Riddler*, as Batman's protagonists. From the 1960s until today, and almost to the exclusion of other villains, these four evildoers have epitomized Batman's criminal nemeses, whether in comics or collectibles.

Although *Batgirl*, *Vicki Vale*, *Poison Ivy*, *Aunt Harriet* and *Catwoman* are notable exceptions, the Batman mythos has often been male-oriented. Therefore, except for some *Batgirl* items, little Batman-related merchandise exists that was aimed at girls. While some Batgirl collectibles were issued over the last quarter century, Catwoman's villainy has kept her away from frequent licensing.

Batman historian and collector Joe Desris, surrounded by a portion of his memorabilia. He jokingly suggested running a contest to guess how many items are in the photograph. He also quickly squelched the idea upon realizing he would have to count everything three times to verify the correct total. He innocently began his addictive hobby in 1963 after receiving his first super-hero comic, which of course had a Batman appearance.

The Feline Fury first appeared in 1940, but her likeness did not appear outside of comic books or newspaper strips until 1966. When licensed, she was rarely unaccompanied by other Batman villains or heroes. This year marks a dramatic change and increase in the number of Catwoman collectibles as toys and memorabilia are issued to tie in with *Batman Returns*.

Alternatively, The Penguin received substantially more attention than Catwoman since he first appeared in 1941. One of the earliest licensed Batman items, a 1944 set of color transfers, includes the Man of a Thousand Umbrellas. His real name, Oswald Chesterfield Cobblepot, was revealed in a 1946 newspaper strip continuity.

Just as there are several times more collectibles based on The Penguin than Catwoman, Batman and Robin have appeared on substantially more merchandise than all their villains combined. As if a balloon was being blown up for 27 years, it suddenly and loudly burst in 1966 and Batman poured out in all shapes, styles, colors and sizes. Not just Batman comics, but Batman lunchboxes, trading cards, coloring books, milk, ice cream, orange juice, dolls, model kits, utility belts, buttons, costumes, nightlights, paint sets, belt buckles, shoes, records, posters, playsets, banks, bedspreads and a wide variety of toys including Batmobiles, Batarangs, Batplanes and more. Hundreds of different products shipped to stores in a matter of months. Batman

THIS 1978 MUSICAL FIGURINE BASED ON THE PENGUIN PLAYS "RAINDROPS KEEP FALLING ON MY HEAD."

THIS BATMAN CHRISTMAS COVER, DRAWN BY JACK BURNLEY, IS FROM 1945.

and his entourage had arrived in a very big way.

By comparison, the 1970s and most of the 1980s were relatively quiet periods. New Batman products were released every year and some years were busier than others, particularly 1978 when the first Superman movie was released and Batman tagged along for the licensing ride. But it wasn't until 1989, 23 years after the initial frenzy, that Warner Bros.' *Batman* revived the craze. A plethora of Batman merchandise was made available, just as in 1966.

With cash registers ringing up figures in the millions of dollars and some items manufactured in hundreds and hundreds of thousands, it might be difficult to believe there are any rarities from 1989. Surprisingly, there are! Unaware of how high actual sales figures would be in some cases, a few limited edition items were released in amazingly low quantities. A pair of statues based on Batman and The Joker sold through Warner Bros.' catalog are good examples. Only 50 pair were produced and they immediately sold out.

CATWOMAN HAS RARELY APPEARED SOLO ON TOYS AND COLLECTIBLES, MOST FREQUENTLY BEING SHOWN WITH OTHER BATMAN VILLAINS. BATMAN RETURNS COMPLETELY REWRITES THE HISTORY OF CATWOMAN LICENSING.

AURORA, A MANUFACTURER OF PLASTIC MODEL KITS, RELEASED SEVEN DIFFERENT FIGURES AND VEHICLES DURING THE ORIGINAL RUN OF THE 1966-68 BATMAN TV SHOW.

In the fast paced Batman market of 1989, even some initially common toys were changed to improve on character likenesses, packaging design or safety. Collectors thrive on such instant rarities, but the difficulties lie in distinguishing between the rare and commonplace *in advance*, not when an item has become pricier and harder to find.

Batman Returns truly promises additional exciting challenges. Both the advanced and novice collector should find it interesting, occasionally even expensive, and usually very enjoyable.

Read the Movie at home!

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Movie Adaptation

64 pages
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with art by STEVE ERWIN and JOSÉ LUIS GARCIA-LOPÉZ

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